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MARS ATTACKS

The gory sci-fi cards of
the '50s that inspired
the Tim Burton movie.

The cards make a
comeback. Leticia
McGowan recreates
a scene from 'Topo'
new '90s series.

SALMA HAYEK,
VAMPIRE QUEEN
REBECCA DEMORAY
JENNIFER RUBIN
JULIE STRAIN
ROGER CORMAN:
KING OF THE B'S

Volume 4 Number 6



CINEFANTASTIQUE

DARIO ARGENTO

THE STENDHAL SYNDROME

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CINEFANTASTIQUE is now published each and every month, with issues jam-packed with the latest stories on the hottest films you want to see. Don't miss our next issue which takes you to Rome and Florence, on the set of Italian horrormeister Dario Argento's latest shocker THE STENDHAL SYNDROME. The director of horror classics like THE BIRD WITH THE CRYSTAL PLUMAGE and SUSPIRIA, Argento takes London correspondent Alan Jones behind-the-scenes to demonstrate the working methods that have made Argento one of the world's acknowledged masters of the macabre. Besides Argento, Jones interviews Italian cinematographer Giuseppe Rotunno, a frequent collaborator of the great Federico Fellini, Argento's beautiful daughter Asia, a continental movie star working with her father for a second time, and the artists and craftsmen behind Argento's twisted shock and makeup effects. Noted the master director about his new horror: "Black sex and violence, bloody horror, surreal fantasy and brutal shocks—it's all here in the most brutal movie I've ever made!" Don't miss it! Plus, filming Stephen King's THINNER.

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PAGING FENN & VANDER

Thanks for profiling such rising stars as Teri Hatcher (FF 2-3) and Vanessa Angel (FF 3-2)—can't get enough of them. I hope you can do the same for Sherilyn Fenn and exotic newcomer Musetta Vander. The ultra-sexy Vander blew me away as "Lash," the whip-wielding bad girl/dominatrix in Full Moon's OBLIVION (a delightful, sci-fi western spoof destined for cult classic status). In the same vein, '50s underground star Betty Page—and her '90s counterpart, Alexis Payne—deserve recognition as well. If these gals don't qualify as *femmes fatales*, I don't know who does.

And, finally, how about covering more femmes from the past? I—and probably others—would love to see profiles on Vampira, Diana Rigg, Carolyn Jones and Julie Newmar.

Jim Ivers
8 Norwalk, CT

ELVIRA

Kudos to Venella De Ville for her excellent article on The Mistress of the Dark (FF 4-4). It's criminal that Elvira's unsold TV pilot can't be shared with her public, so here's an idea: how about a film anthology consisting of four fantasy/horror stories, which would include the aforementioned TV pilot? Elvira could host the trilogy of stories unrelated to her pilot. Makes sense to me.

Roger Hurst
Glendale, California

CD-SEXY SIDEKICKS

A book is judged by its cover and—passing judgment on your past 17 issues—my favorite "cover women" are Lydie Denier and Julie Strain (runner-ups are Cynthia Rothrock and J.J. North). Heard that Lydie is declining erotic thrillers (more specifically, t&a roles) even when she's fully clothed, Lydie torches the screen. What are the latest developments in her career?

Love the new FE-Mail installment—great idea, especially since so many actresses are crossing over into the in-

teractive media. I love the LucasFilm games (I averaged a couple of months on INDIANA JONES LAST CRUSADE and JONES/PATE OF ATLANTIS)—but I hope they apply their superior technology to female characters. Women are usually cast in CD as sidekicks, not heroines (Suzie's PHANTASMAGORIA is one of the very rare exceptions). Though I prefer an adventure premise sans crotch-on-riposte, I wouldn't mind an overtly sexy woman as the central character—like Betty Page, Elvira or Julie Strain's F&K-II. When is Julie opening HEIDI'S HOUSE?

Mark Barnard
Jefferson, North Carolina

[Ms. Denier recently wrapped WHITE CARGO, cruise over to the next page for further information. And check page six for the HEIDI housewarming. Thanks for your comments regarding FE-Mail, the brainchild of assistant editor, Catherine Carson.]

IN SEARCH OF STEWART

Wanted you to know how much I enjoy FF. It's good to have a magazine that does not treat actresses like bimboes, and fans like licentious idiots. I particularly enjoy the articles written by the actresses; Brinke Stevens, a fascinating and talented woman, should write an article for every issue. There is, however, one genre actress that you've missed: Catherine Mary Stewart (NIGHT OF THE COMET, THE LAST STARFIGHTER). I've always been a fan, but haven't heard about her since the late '80s. How about a profile of Ms. Stewart?

Jonathan D. Lane
Spalding, Lincs, England

[Ms. Stewart's post-1990 projects include CAFE ROMEO, SAMURAI COWBOY, a TV movie called ORDEAL IN THE ATTIC, and a couple of made-for-cable movies (i.e. PSYCHIC and a



Lydie Denier, FF cover woman (2-3), portrays a model in WHITE CARGO, Season 9 Tweed co-stars in the thriller

SEA WOLF remake). One of our correspondents has enlightened us that "the beautiful, unpretentious actress is quite well, living in Canada and very active." We'll keep you posted.]

IN SEARCH OF SYBIL—PART II

The page 37 picture of Sybil Danning, included within the Andy Sedaris article (FF 3-3), only to served to illustrate what we action aficionados are missing.

To put it bluntly, Sybil was the perfect action-adventure heroine. Beautiful, intelligent, athletic—and very much "in shape"—she projected real strength while maintaining a sense of humor regarding her screen image. Sybil's action debut in BATTLE BEYOND THE STARS was promising, but her potential has never been fully realized. She looked wonderful in SEVEN MAGNIFICENT GLADIATORS, but her part was cut to shreds by the editors. Merely decorative in MALIBU EXPRESS, she was perfect in PANTHER SQUAD even though the script was awful. Mimicking her sex appeal in L.A. BOUNTY was a less-than-sage decision, although her performance and

the script were quite good. The loss said about WAH-RIOR EMPRESS, the better.

Though she was quite effective as a villainess (HERCULES, JUNGLE WARRIORS), Sybil's best work was accentuated in self-parodies (PHANTOM EMPIRE, AMAZON WOMEN ON THE MOON). But her handle as a "definitive heroine of the '80s" never really came to fruition. She should have nabbed the title role in SHEENA, although even the stalwart Sybil would have experienced serious problems with the weak script.

I think Sybil's professional roadblocks were erected by her agents and managers. Had she remained with Andy Sedaris and/or Roger Carman, she may have turned into the female equivalent of Buster Crabbe; believe me, Sybil could have eclipsed all of the great action heroines from Pearl White to the present. Any opportunity for Sybil making a comeback, or has she shipped into an early retirement?

Larry Giordano
Brooklyn, New York

[Good news: Ms. Danning, who recently posed for FF photographer Steve Palty, is re-negotiating her career; she'll re-evaluate all future plans to us "as soon as preliminary projects begin to take shape."]

FAN CLUBS

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F E M A I L

CD-ROMS

This is the operator, Ms. Barbieri. Your 15 minutes are almost up. Sample the following *National Enquirer* excerpt: "Paula Barbieri revealed she ended her affair with O.J. [Simpson], soon after his trial, because she was disturbed that he wanted her to pose with him for photos to pick up some cash. But the model was more than willing to strike provocative poses for a spicy new computer game called *HEIDI'S HOUSE*."

"The adult CD-ROM game features beautiful women the player gets to see in various stages of undress. Paula was set to play Heidi, the lead role. But from the time I saw the photographs of her from the set, I realized she just wasn't right," said game producer Don Harvey. "Beautiful, yes, but not sexy. It cost us a lot of money, but we had to replace her."

"The role of Heidi was filled by Julie Strain. Harvey described her as 'sexier than Paula.'"

We asked Ms. Strain, who previewed *HEIDI'S HOUSE* in FF 4.3, to further elaborate on the *Enquirer* story. And she did. "It was great for me. I took over after Paula Barbieri failed in her first couple of hours. Oh, she was hot but only for a brief period. Then she abruptly crossed her hands over her bare chest during the photo session! Along with this resistance to fulfill her obligations, Paula insisted on an exorbitant wardrobe and shopping demands. Now, keep in mind all this conflict erupted when they were shooting Paula for the cartoon photograph—she

was dismissed even before rehearsing for the CD footage. The producers paid my price as I jumped into bed with three girls [the game's fade-out scene], ad-libbed and saved everybody's ass!"

The supporting cast of *HEIDI'S HOUSE* includes 3-players Ashla Rhey (profiled in FF 5.1, *The Women of WITCHCRAFT*), Amy Rochelle (SECRET GAMES 2), Kristen Krillies (SHOW GIRLS), Catherine Webber (Miss U.S. Asia Pele who debuted in PIZZA GIRLS). The game opens with Strain (Heidi) concluding a phone conversation with one of her stooges ("I want the girls in the sun by 3, and no ten lines...you understand? No ten toes!"). But, to earn admission into Heidi's house of 8-seats, the player is challenged with three puzzles. Interested? Check out Paradigm Entertainment, 9815 National Boulevard, Los Angeles, CA 90034.

●THE GUARDIAN gives a sensuous but schizophrenic spin to its s-f stratagem. Scenes of this CD-ROM include FF staffer Tina Desires Berg, 60 FOOT CENTERFOLD J.J. Nash (FF 3.3), Marion Kelley (see page 6), Theresa Lynn (VAMPIRE VIXENS FROM VENUS) and newcomer Mary Culmore. As Commander Ruben, the player investigates a distress signal from the fourth moon of Plecoste, upon arriving in the "off-limits" territory, you're confronted by flesh-ous shape-shifting aliens called the Drau ("Using their uncanny ability to adopt virtually any appearance they wish—including bindingly beautiful Earth women—the Drau can enchant unwary astronauts with the very sounds of their voices. Your only hope is The Guardian, a holographic representation of the ship's computer, but she can't do your job for you, you'll need to collect your wits and an occasional weapon.") One executive succinctly described the interactive game as "LA FEMME NIKITA meets THE THING." It debuts in mid-1996.

Connect with the cast of THE GUARDIAN free of charge, on the Web (<http://www.comnet.com/guardian>), a temporary site "which will automatically link you to the real location as soon as it's up and running." Another option for guardians is the free advance newsletter, Chicks and Anno, send your E-Mail to agn@jetnet.com—or write Atlantic Graphic Images, Attn: Guardian Information Club, P.O. Box 990206, Boston, MA 02199-0206.

●Four-time Emmy winner Don Silverman is directing LUST! ("the ultimate interactive dating game") for Council Productions. The player is embodied as "Bob, a guy in search of his dream girl. He's counseled by the local pub's bartender, a wife old" sage who guards Bob on his biddis quest. But, just as in real life, Bob risks rejection, he must decide when it's appropriate to "come on" to his date and when not to." Cast includes a bevy of 8 bombshells: Tara McClure (MIDNIGHT TEASE 2, LAPOANGING), Terresa Landry (BEACH BABES FROM BEYOND, THE PAMELA PRINCIPLE) and Monique Parent (NIGHT EYES 3, SINS OF DESIRE). Each of the actresses have temporarily defected from movie sets to perform in burgeoning CD-ROM recreational entertainment, McClure and Landry were



Terresa Landry plays "Naomi the Nymphomaniac" in LUST!, an interactive CD-ROM comedy, her film credits include *NOB*, *BOSS* and *STRIKE A POSE*.

previously united in *VIRTUAL DATE NITE*. Parent has graduated from quickie 15¢ pay-offs (SPY CLUB) to Sierra's lavishly produced PHANTASMAGORIA II.

●Hey, kiddies! Versatile De Ville, her! Ride me this "Is all we see or seem but a dream within a dream?" Stumped? Well, it turns out to be a very poignant question in THE DARK EYE. This CD-ROM shocker toys with the darker labyrinth of the human psyche. Keep the lights on, kids. This inscape release has been aptly described as "a chilling, nightmare world drawn from the fevered imagination of Edgar Allan Poe." Players are challenged to "solve a complex narrative puzzle", determining its resolution: you alter character while shifting through a thicket of Poe's spine-rattlers (*The Cask of Amontillado*, *The Tell-Tale Heart* and *Berenice*). The scores have been adapted to CD by playwright/creative director Russell Lees, who spins his own creepy vignette, *Malediction*. If you're real lucky, you just may find access to *Masque of the Red Death* and *Annelisee Lee*, each reinvented by Naked Lunch author William S. Burroughs with a seerly resonance.

The game is divided into two states of consciousness: rendered by stop-motion animator Doug Denwick (*ALIENS*, *BEEFEUICE*) as a malvolent waking world and an abstract, unsettling insbo. Alternately depicted in 2- and 3-D.

continued on page 62

Her sex appeal gauged as juvenile, Paula Barbieri was whisked from *HEIDI'S HOUSE*; the producer turned to Julie Strain ("She's sexier than Paula").





One more shot: The mesmerizing Michelle Bauer graced our final interview for *Pornstar Fakes* (4-2), but was later cross-examined by her *VAMPIRE VIXENS* director, Ted A. Belfrage, check-it out in *SPFX* magazine (see FE-Mail).





The Women of **MARS ATTACKS**

BANNED IN 1962, A TIM BURTON MOVIE IN '96! WOMEN, FORMERLY RENDERED AS BREEDERS, TURN BALLISTIC.

BY BRUCE G. HALLENBECK

*"The year was 1962. John Kennedy was in the White House, Chubby Checker rocked the radio and life was good on Planet Earth. No one knew that 48,000,000 miles away, ruthless Martian leaders plotted the conquest of our world. They signaled **The Attack**. Angry, red Mars dispatched thousands of saucers, all carrying devastating weapons of war."*



Facing: Kevin Eastman's FF rendering of Julia Strain, as Fido-8, vs. a MARS predator. Center: Strain, w/ Shauna G. Brien (FF 4/2), as a rebel. R: Sample of '62 trading card; boxes were airbrushed on uncut sheets to minimize cleavage. R: 1980s cards are afforded more liberty.

This nostalgic flashback, cryptically inscribed on a 1995 trading card, introduces **MARS ATTACKS** to Generation X. The Martians originally debuted on store counters in 1962, but their invasion was scrubbed; a resistance movement of outraged civil coalitions derailed the sale of Topper MARS ATTACKS trading cards. Parents were offended by the gruesome art renderings of aliens—whose craniums were pooled back to expose pulsing





Top: The No Place to Hide trading card was produced in vinyl (page 12). Censorship (three '82) prompted Topps to lengthen the Trapped victim's dress (below, center): "Folds in skirt indicate where the heroine was originally drawn."; b: airbrushed bows cover cleavage.



Next issue's cover woman, Mason Kelley, sports the "damned in distress" image that surfaced on early MARS ATTACKS renderings (bottom left): "Back in the '60s, MARS invaders were less than militant. I wanted to do my own 'galpals' (image creation)." —



brains—wiping out every American relic that ever crossed a Norman Rockwell canvas. No one was immune to the savagery of Martian mutilation; had enough that debutantes and coeds were violently probed in Martian experiments, but some FTA groups were especially infuriated that another U.S. institution—a cute li'l pup—was turned into road kill by the blast of a ray gun. This imagery was applied to the infamous card #36 ("Destroying a Dog"), which was somehow previewed by the ASPCA. The organization persuaded Topps to retouch the illustration; a staff artist painted a more subdued picture of the parboiled pooch, airbrushing patches of flying fur to conceal the original image's exposed ribs and blazing organs.

"Card #36 wasn't the only card to be airbrushed," notes Lasting Images president and trading card magnate Jeff Marks. "A total of 17 out of 55 cards in the original set were deemed 'risque enough' to be retouched and repainted. Most of these 'corrections' were applied to the 'cheese-cake' art—specifically, gams and cleavages. In the early '60s, it was considered scandalous for a woman to expose her knee!"

"Cards #17 and #21 featured blonde beauties, each manhandled by aliens, one woman was wearing a nightgown, the other a sweater. But bows were later added to the necklines, minimizing the 'chest exposure.' Similarly, extra 'dress fabric' was painted over the knees of another blonde victim, who's fastened to a giant spider's web [Card #30]; the folds in the skirt suggest where the hemline was originally drawn. The bust of another woman, caught in the mundities of an overgrown insect [Card #33] was entirely removed. The cards, incidentally, were released in England, though in a smaller size (2 3/8 x 3 5/8"); British parents, not unlike their American cousins, were equally indignant over the violence."

JEFF MARKS, LASTING IMAGES

"A total of 17 out of 55 cards in the original MARS ATTACKS set were deemed 'risque' enough to be repainted; retouching was mostly applied to exposed gams and cleavages."



Lisa Marie, cast as Vampire in Tim Burton's *ED WOOD*, is likely to reprise her collaboration with Burton (here) in *MARS ATTACKS*

The Ban Is Lifted...

The Martians are back with a vengeance. Circumventing yesteryear's censorship, Topps has issued a renewed set of trading cards and a comic book series. Screamin' Products, the model kit company that replicates the likeness of horror icons (Ehara, Freddy, Jason) into plastic, has

sculpted no less than eight *MARS ATTACKS* vinyl kits; each kit contains the trading card that inspired its scenario.

So whatever sparked the marketing frenzy? Could be Tim Burton's announcement to turn *MARS ATTACKS* into a 1996 epic, historically marking the first time a movie was adapted from

trading cards. But Screamin', denying their *MARS ATTACKS* hit is linked to the film, reminds us that their memorabilia is solely licensed by Topps. Warner Brothers has not flashed the green light on merchandising that would directly tie-in with Burton's movie...at least, not yet."

1962: Topps Discovers Mars

Daniel Mark Fay, president of Screamin' Products, likes to take his work home. Addicted to the horror/s-f genres, Fay's personal collection of artifacts includes an original set of *MARS ATTACKS* trading cards. Quite a coup, considering—33 years ago—bans imposed on the cards prevented most youngsters from accumulating a complete set. "Back then," grins Fay, "Topps was a very squeaky clean, wholesome company. After distributing baseball cards for a million years to the populace, they came out with the *MARS ATTACKS* cards. Topps was very worried about their reputation, so they actually released the cards under a bogus company name, Bubbles Inc."

The card series, initially titled *ATTACK FROM SPACE*, "was immediately



successful, the kids just ate 'em up. However, parental groups, church groups and teacher's groups across the country said, 'My God, you've been selling my kids baseball cards—and now, you're selling them death and decapitation and dismemberment!' So the cards were quickly pulled. Nonetheless, the kids who

already had them just loved 'em to death. Instead of being swept away, the cards were all the more in the public consciousness over the years and they grew into an incredible cult status."

Len Brown, Topps' creative director and the founding father of MARS ATTACKS, recalls the genesis of his brainchild. "A great fellow by the name of Woody Gelman, then the head of Topps' new products, hired me in 1959. I thought I was the luckiest 18-year-old kid in the world, and I've remained with the company for 56 years. Anyway, Woody and I had worked on a series together called *THE CIVIL WAR*, which was supposedly a historical series of cards for the centennial of the Civil War. It was mandated to us by the management, but we thought kids wouldn't go for the usual pictures of General Lee signing the peace treaty with Grant at the end of the war...it would have been dull.

"Woody, who had been a card collector over the years, said, 'Why don't we do a Civil War set based on HORRORS OF WAR?', which was a lot of blood and gore stuff from the late '30s. He thought it would make the cards so exciting that every kid would collect the whole series. It sold well, and we didn't get bad feedback on the blood because it was historically justified. It was a very beautifully painted series, in fact, for the first time, we hired a terrific painter named Norm Saunders who went on to do the bulk of the MARS ATTACKS cards.

"So the year following that success—and, in those days, we looked to do one card series per year—the idea of doing a science fiction series came up. I probably brought it up, because I was a big science fiction fan. I'd grown up being exposed to all the great 50% 'pop culture' science fiction like *IT CAME FROM OUTER SPACE* and *THIS ISLAND EARTH*—and, on TV, there

DAN FAY, SCREAMIN' PRODUCTS

"Topps, a squeaky clean company, was so worried about MARS ATTACKS they released the cards under a bogus name. Civic groups screamed, 'You're selling kids decapitation.'"



Top: Probing for "controversy," Screamin's MARS ATTACKS model sets replicate the card damage (X) that provoked parental protests.

were great kids' shows like TOM CORBETT, SPACE CADET and CAPTAIN VIDEO. And I collected a lot of the science fiction pulp magazines, that had been around 20 or 30 years earlier, like *Amazing Stories*. Woody collected those, too. So we said, 'Let's do a science fiction card series, with elements of all the great movies, that would look like the great pulp covers of the '40s. We planned every card to have maximum visual impact. So that was the plan and, of course, at the time it didn't go over that well.

"We didn't ship it nationwide. We went out to New England and, I think, one other part of the country. We shipped them territory by territory. And, almost imme-

diately, we started getting bad press. Parents were writing in with complaints. The president of our company, at the time, was very sensitive to this and I could understand why. We were also selling baseball cards and he just felt, 'Let's pull it.' So a lot of MARS ATTACKS cards never got out. We produced a minimal run or two, and that's one of the reasons for the scarcity."

Brown has no regrets regarding his assault on Topps' traditional virtuosity. On the contrary—"I can't speak highly enough of the artists who created those cards; Wally Wood, a great comic book artist, had done some of the EC stuff in the '50s. We pulled him in to do some original concepts. Then there was Bob Powell,

who did *The Shadow*, for years, he gave us very dramatic angles and two or three sketches of every scene that we would describe to him."

And, yes, he admits to "cover-ups" that were influenced by conservative edicts: "I think just before we went to press, the president of the company asked to see all the original art. And there were some scantily clad ladies on our cards, the kind you would see cringing on the pulp covers back in the '40s, some of them were semi-disrobed but, of course, there was no real nudity in those days. We wouldn't have even thought of it.

"And there were a couple of real gory ones. There's still a lot of gory stuff that slipped through, but there were a couple that we had to reprint over the original im-



ages. We pulled back on what we called 'excess' gore and sexiness."

Brown notes that America, circa 1962, was far more tolerant of bloodshed than sex. "Yeah, it's sorta like that even in the movies these days. And TV. They show a lot of violence on television but, up until *NYPD BLUE*, no nudity."

The Comeback

"It was some where around 1985, or thereabouts, that the MARS ATTACKS cards were reprinted and they sold very well," explains Daniel Mark Fay. "In 1988, Pocket Comics started a whole new comic book series based on the cards. Each comic would follow the chronology of the original 55 cards. It lasted

only two issues, but it was the first time that **MARS ATTACKS** was delivered to the public in comic book form. I believe it wasn't until 1984 that Topps realized that they might have some equity in this whole thing, and they released reprints of the original 55 cards—plus, 45 new cards which brought the total set to 100. Coinciding with this, they did a 5-issue comic book miniseries which told the ongoing saga.

"This year, Screamin' Products is coming out with model kits based on both, the original 55 cards and the new cards. That's where I got involved...I negotiated the licensing, and was granted the right to do anything I wanted with the concept of the comics and the cards. What I couldn't do was anything based on the upcoming movie by Tim Burton. That would have to be done with Warner Bros., if and when Screamin' decided to do that."

The model kits haven't been sanitized—the trademark carnage and scattered entrails are intact. So is Screamin' speculating a reprisal of parental protests? "It took many, many months of negotiating with Topps to get this deal," explains Fay, "probably because they were also negotiating with Tim Burton on the film deal. My only prerequisite, to buying the license, was that our model kits must be allowed to portray graphic violence in model kit form—but without crossing the line of taste. Some of it is pretty nasty, but this is not **STAR WARS**. It's a very violent story."

One kit, adapted from a card christened "No Place to Hide," offers an apocalyptic view of two female adolescents: one is slain, her right arm lifted to reveal an incinerated, skeletal appendage. The Martian assaultant—a chromium-plated Grim Reaper—is confronting the surviving human, cowering in the rat-infested debris of an urban dead end. No



BEKIN HOTEL's Tonya Marley: "For my photo, I melted a sort of a 'poverty row' C-movie motif—and the carnage from **MARS ATTACKS** comes—with a **TWILIGHT ZONE** twist, call it *To Serve Women with me as a main course for Martians*."

doubt about it, she's gonna be toast. The trading card, included within the kit, summarizes the story. "Mary Ann and Peggy Sue were innocently making their way home from cheer-leading tryouts when the Martians arrived. They had been chatting about boys and make-up when, suddenly, a Ground Assault Mar-

tin loomed before them. Before she knew what hit her, most of Mary Ann's flesh was sliced off her delectable, young body. The crucifix that hung around her neck had done nothing to ward off the evil onslaught. Her left hand still clutched the lollipop she had been sucking only moments before. The alien soldier swept his

hungry gaze in Peggy Sue's direction. The terrified teenager screamed as the invader closed in on her, while subway rats crept from their grate to inspect Mary Ann's smoldering remains."

Yep, it's a merger of *Lolita* and EC Comics in the post-McCarthy era. Fay, however, deflects feminist incrimination pugging

MARS ATTACKS as violence-against-women. "Basically, all of humanity is a victim," he explains, "although I definitely did choose nubile teenagers—and the one wearing the crucifix is the slaughtered girl. I think that we're looking for a little bit of controversy with these kits. I don't want people to be offended, but I do want people to sit up and take notice."

"Part of the interest in MARS ATTACKS is that it did occur in 1962. Times were easier, gas was cheaper, it was a different time. Styles were different, people's attitudes were different. We wanted to have clothing and hair styles from that era in the kits. I think it adds a unique quaintness. Trying to be a little controversial, our victims were specifically chosen. Two sexy teenage girls—probably virgins, after all it's '62—were selected for 'No Place to Hide.' But in our other diorama, called 'Slaughter in the Streets,' a police officer is severed completely in half, lying there dead next to a dog that's also been severed in half. Killing a cop is kind of a taboo thing to do; the dog, again, so is killing a dog. We don't discriminate. Everyone is a victim..."

Including s-f aficionados; the current political climate challenges the anarchic parable—and perhaps marketability—of the Screamin' and Topps products. Suspecting the risk of another MARS ATTACKS prohibition, collectors are bandying their own cynical sales pitch. Buy 'em now... before they're banned.

"The question of censorship in comics and trading cards is a huge issue," says Kevin Eastman, a MARS ATTACKS admirer and co-creator of the Teenage Mutant Ninja Turtles. "Of course, I'm the owner of Heavy Metal and raids on stores have included confiscation of my magazine, even though it's not for sale to minors. There are plenty of local laws, but these are moralistic issues not legal ones. I believe in

LES BROWN, TOPPS DIRECTOR

"Though campier than I had foreseen it, the MARS ATTACKS screenplay has scenes that were in the original cards. Fans will have no problem with the movie's gore department."



"I'm a woman of strength," says Tina Desiree Beng. "But I got off the soapbox, and had fun with my MARS ATTACKS homage. Look, mean, no airbrushing!"

openness and communication. When you make something taboo, you make it more appealing."

The Movie.

Pay notes that Tim Burton's vision of MARS ATTACKS will be communicated with a blend of live action and animation (pre-production buzz has suggested the

Martians will be entirely f/x-generated). "It's come full circle," chuckles Len Brown. "Someone adapting a movie from a set of bubblegum cards? The thought never entered our minds. The fact that the cards had this afterlife and kept going up in value—in the last couple of years, I've heard that the original set is going for

\$2,000—is, of course, what led to the movie."

Dwight Jon Zimmerman, executive editor of Topps Comics, is among the few insiders offered the opportunity to read the movie script. "The Burton movie is on the fast track," Zimmerman reveals. "I've heard varying production details from Hollywood. I can tell you that the screenplay is fantastic, classic Tim Burton stuff. It's based largely on the original cards, and it's true to the spirit of MARS ATTACKS—it's set in the present day, and—yes—it will include animation along the lines of THE NIGHTMARE BEFORE CHRISTMAS, as well as live action. There are fun, over-the-top, comic book-inspired scenes as well."

Len Brown has not yet reached a verdict: "The screenplay is a little campier than I would have foreseen it. It certainly has some scenes that were in the original card set, which I was happy to see. But I'm surmising that Tim thinks the right way to do it is to give it some humor, and I don't mind that; we had some black humor in the cards. But I know it's just an early script, and I hear there's going to be a rewrite. So I'm kind of looking forward to the rewrite. I don't want to say anything negative, because there's a lot of good stuff in it. But the BATMAN show, to me, was campier than it should have been. I've never been a big fan, personally, of camp. I like realism. So I hope they move away from some of the extreme camp. But a fan of MARS ATTACKS will have no problem with the movie's gore department."

Mars Needs Women

Dwight Zimmerman edited last year's MARS ATTACKS comic book miniseries, written by Keith Griffen and illustrated by Charles Allard. Two alternating plots oscillated the time frame from the early '60s to the present; Len Brown wrote the stories set in the past. "The comics,"



MAD ATTACKS creator Len Brien notes the top card "disbanded in '94. Rudy was a no-no in the '60s." He: "Bath girls soaked in blood for wet T-shirt rally. Our original concept was Marlene invading a Karaoke bar, but that would've been just too horrible."





TOPPS' DWIGHT ZIMMERMAN

"The women in the MARS ATTACKS series are not heroines, but the counterpart of people like you and me. They're normal people, trying to survive under extraordinary circumstances."

explains Zimmerman, "are an updated version of the MARS ATTACKS story, but with more of a '90s feel. It's a techno-adventure along the lines of a Tom Clancy novel, but with the over-the-top atrocities we've come to know and love from the trading cards."

Five comic books, released in '94, prepared the foundation for the following year's even more provocative concepts: there's cannibalism in Earth colonies (bungrily ogling a curvy, beautiful waif, a redneck assures his buddies, "She'll be our after-dinner entertainment... And the following night's main course. Yum—young, soft and tender.") Then there's Nurse Colleen Mackay, the first human to be impregnated by a Martian; she learns the alien technology is transforming her body into a human breeding machine. "The Martian experiments in the series are like a bad, sick joke. They use humans like lab rats, and they don't care

about their feelings at all," explains Zimmerman, who's written the stories for the '95 series (issue #1 debuted in August; Allard has encased as artist). "There's also a woman, named Ann, who escapes from a Martian biological experiment compound. They've mutated her body and now she has three breasts. They've also heightened her beauty. But she covers herself from neck to ankles because she regards herself as a freak."

Sex and violence notwithstanding, the cult celebrity of MARS ATTACKS is yielding to crossover appeal. Sample a special edition of Hero Illustrated's comic book tie-in, THE X-FILES, a story titled "The Trick of the Light" wraps with a cameo appearance by those completely unlovable Martians. Del Rey Books, the s-f imprint of Ballantine, will debut a couple of MARS ATTACKS hardcover books next year. *Martian Deathtrap*, by Nathan Archer, will premiere in May '96 followed, two months later, by Ray W. Munitz's *War Dogs of the Golden Horn*.

Of course, Tim Burton's film will further navigate MARS ATTACKS into the mainstream. And the progressively more militant roles of women may gravitate more female fans to the series. Sample the commentary of actresses/FF staffers who have professed their patronage for the series—

Tina Deserie Berg: "I'd seriously love to see Nurse Mackay kick Martian butt."

Julie Strain: "When the original card set came out, women of that period were portrayed as timid, but, in the comic books, they're showing signs of strength. Count me in when Burton

Cover woman Lorless McComas was blended-into MARS ATTACKS card #80 (left) via Steve Filly's photography



makes the movie, I'd like to play a leader of the female renegades who kicks ass on the Martians."

J.J. North "I don't have a problem with the way women are portrayed in the MARS ATTACKS comics. It's demographically valid that women in comics have finally become very popular. There are more female readers from different age groups, and this sort of influence may impact Topps and their portrayal of MARS ATTACKS women."

Zimmerman insists that MARS ATTACKS is resisting "a division of characters strictly on a male/female basis. We want to convey a global situation and focus on human day-to-day dramas. In the 'bad girl' comics, if you changed their gender, there would be no difference in the storylines. In MARS ATTACKS, we're forced more to think of regular people without superpowers. The women in the series are not heroines, but the counterpart of people like you and me. They're normal people thrust into extraordinary circumstances, trying to survive."

Conclusion

Flashing a Cheshire cat smile that pretty much approximates the sardonic Martian grin, Zimmerman isn't locked on a future of MARS ATTACKS action figures and spin-offs. He's in love with his work, the comic books. Exempting his proclamation that "there'll be more pivotal roles for women in forthcoming issues," Zimmerman deflects my inquiries about Earth's fate with a vague prognosis. "Again, there'll be two storylines in MARS ATTACKS going on simultaneously, one involving war as strategy, the counterpart story includes individual sagas of people from all walks of life, and how the Martian invasion affects everyone. Needless to say, since I'm writing it, there will also be a healthy—or unhealthy—sense of humor." Then he smiles again.



Len Brown notes, "Unspeakeable Experiments would have been too gruesome for the management back in '62. Though perked back then, the art was prohibited 'vars going public' until we developed another card series for the '80s."

Routinely a lacerative presence in her film (ELECTRA, SISTERS OF SIN), Lara Daines, reading to the Martian Breeding Experiment in MARS ATTACKS comic book #2 (L' "third role reversal I signed for for my MARS involvement on L'")





De Mornay's roles have ranged from saucy (*RISKY BUSINESS*) to psychotic (*HAND THAT ROCKS THE CRADLE*) to submissive (left, *BLIND SIDE*). "I've spent 12 years carving out a niche in front of the camera. But I've had offers to direct, including a feature film, because people like my work on *OUTER LIMITS*."

REBECCA

THE ACTRESS

BY DAN SCAPPEROTT

Prepared to grill her with no less than two dozen questions, I composed some real balus—read insightful, challenging stuff. And by the time we concluded our meeting, most of those questions, without equivocation, remained absolutely unanswered...

Making her film debut as a cash-conscious, unsentimental hooker, Rebecca De Mornay turned *RISKY BUSINESS* (1983)—ostensibly a "teen sex comedy"—into a cynical, sensuous satire. The film transformed the actress and co-star Tom Cruise into hot properties. Declining to cash-in on her celebrity, De Mornay steered into decidedly uncommercial territory with *RUNAWAY TRAIN* and *THE SLUGGER'S WIFE*. Curiously, she followed the critically acclaimed *TRIP TO BOUNTIFUL* with the sexually soporific *AND GOD CREATED WOMAN* (1988), a turkey that left a paper trail of bad reviews: "Director Roger Vadim recycles the title of his 1957 movie that launched the ca-



CCA DeMornay

URNS TO SCIENCE FICTION FOR HER DIRECTING DEBUT.

rear of sex kitten Brigitte Bardot," wrote one scribe. "But this endeavor is a different affair and the star is the rather anxy Rebecca De Mornay."

Thus lapse in her routinely cautious choice of vehicles made me inquisitive—I wanted to shake De Mornay and ask, "Why???"

Her subsequent roles have radically pendulated from light comedy (FEDS) to dull melodrama (DEALERS, GUILTY AS SIN) to scene-stealing supporting roles (BACKDRAFT, 1993's THE THREE MUSKETEERS). She briefly rehabilitated in HAND THAT ROCKS THE CRADLE ("De Mornay is chillingly effective as a live-in nanny from Hell," wrote one critic), but followed that triumph with a couple of lackluster theatrical and made-for-cable movies. So why is this *femme fatale* squandering her sterling talent on inferior scripts? Well, that's the second question that I never asked...

Production

Strolling across a soundstage, she flips through a script. Cast and crew snap to attention; DeMornay is calling the shots. She's the director. "To me, directing almost seems somewhat of a cliché," says De Mornay as she seats herself on a cushion, "because everyone and their mother in this town is interested in directing. I really had a very strong feeling about wanting to tell a story from the perspective of the camera. I was thinking along these lines even as I've been acting in films. Yet, no one is interested in that point of view from an actress."

De Mornay moved behind the camera when Trilog, a production company, encouraged the actress to develop a project which would recruit her services as its star and producer. "Finally, after seeing my hundred pages of notes on the feature, Richard B.

"The most difficult part of directing was finishing and editing the movie to exactly the way I wanted it...and then have other forces wanting to alter it."



De Mornay as *OUTER LIMITS* director: "Nobody has 'trial out' except Woody Allen and I others. Having my vision of this piece was very important to me."

Lewis—one of the producers at Trilog—said to me, 'Face it, Rebecca. You're a director. You think like a director and you might as well just do it. I want you to direct one of the *OUTER LIMITS* that we're doing with MGM.' I thought I could direct, but only a story that I wanted to tell. That's what directing is to me—telling a story that you really want to tell."

She rejected several scripts, but her approval of "The Conversion" surprised even its author, the aforementioned Richard B. Lewis. After all, it's about two guys talking in a restaurant. "It doesn't matter," smiles De Mornay. "I understand the story. The story did turn me on, and still turns me on, and I love the episode that I'm directing." The premise involves a vengeful outcast, mugged by a mysterious woman (played by director De Mornay), who exterminates his co-workers. As the police draw closer, the

wounded man retreats to a mountain tavern; he meets a stranger who offers him an option. "It's about an alien," notes De Mornay, "but an alien who has a 37-page conversation at a dinner booth with another guy. It's 37 pages of dialogue between two guys, one of whom is an alien but the other guy doesn't know it."

"I selected the cast. It is different from other *OUTER LIMITS* stories, as it is an actor-driven piece with zero special effects. To get the feeling of someone who is slightly off-center, I cast John Savage because he is a tremendous actor. I had worked with him, nine years ago, when we did a movie together in Israel called *BEAUTY AND THE BEAST*. He's 'leading man' good-looking, but he has a different take on things. I was very lucky to have him available to do this thing for television, and to believe in me as a director."

Post-Production

Helm the episode was hardly devoid of repercussions; for starters, De Mornay was very reluctant to surrender artistic control. "The most difficult part of directing," she admits, "was finishing the movie, and editing the movie, to exactly the way I wanted it...and then to have other forces, such as the studio and the producing team, wanting to alter it. That was the most difficult, because I was so passionate and assured about what I wanted to do. I was not nervous before or during shooting, because I knew what I wanted and I trusted the people I had. I loved the editing that we did. It was my piece...and then, suddenly, it wasn't. Suddenly, other people had input on how they wanted it to be edited, how they wanted it to be scored, how they wanted it to be shaped. It was at that moment that I realized, of course, they had a right to that. But that was hard."

"Film is a director's medium. The writer creates a world and the director shoots that vision. But film is also a collaboration. It's always happening that the director's vision is 'tampered with'—but that's because it can never be just the director's vision that the audience winds up seeing. The producer has input, then the studio has input, then the preview audience has input. So, finally, what's on-screen is not solely the director's cut. That's why directors haggle for that pot of gold at the end of the rainbow, it's called *the final cut*. And nobody has it except maybe Woody Allen and three people. Having my vision of this piece was very important to me. I put my all into it, and it was tampered with. But that's the nature of the beast, and that's what you also have to learn as a director."

Furthermore, De Mornay has militantly resisted a yielding to gender cliché: "I never think of myself as a woman, I think of myself as a worker in film. Yes, I am an actress and not an actor. But I never thought, 'Well, I'm a woman and things are going to be tougher for me because you know women—blah, blah.' There are things that I personally and individually want to do, and I'm carving a path to do them. That's just how I think."

De Mornay and Val Kilmer (BATMAN FOREVER) in MURDERS IN THE RUE MORGUE, the opulent CBS movie seen originally telecast in December, 1988



"I never think of myself as a woman, but as a worker in film. I never thought, 'I'm a woman; things'll be tougher for me 'cause you know women—blah, blah.'"



Cast in a "live" BEAUTY AND THE BEAST four years before Disney's animated version debuted. De Mornay lived center John Savage for THE OUTER LIMITS

De Mornay involuntarily performed her brief role in "The Conversion" only as a marketing ploy; matter of fact, she gauges her on-camera stint as intrusive. "It was one of my least favorite parts," sighs De Mornay, "because it's a slightly schizophrenic moment when you're in the makeup trailer and having makeup applied to you. It takes at least an hour to be made beautiful for the cameras and, meanwhile, the first assistant director is knocking on your door saying, 'Well, we need you out there on the set to direct,' and you're just sort of stranded there. You wind up resenting this actress who has to be in a makeup trailer [laughs]—and it's you!"

"It's strange because I've spent the last twelve years carving out a niche in front of the camera. That's my livelihood. But I have had other offers now [to direct] because people did, very much, like my work on that OUTER LIMITS episode. I've actually had an offer to direct a feature film."

Indeed, De Mornay is so passionate about filmmaking that peering into her past—the films that prospered, the films that floundered—seems futile. I wasn't addressing an actress, but a director. Still, I couldn't resist sticking in a question about AND GOD CREATED WOMAN. I mean, can you blame me? It could have been a career crip-

pler (one only hopes that Elizabeth Berkley survives SHOWGIRLS with similar aplomb). But De Mornay dismisses the whole ugly incident with, "Roger Vadim, the director, is an incredibly charming, easy-going person who just made the shooting completely effortless." Cool.

As an admirer of her dramatic work, I try to appeal to De Mornay, the actress, so I switch to one of her genre-related credits, MURDERS IN THE RUE MORGUE, a 1986 release directed by Jeannot Szwarc (BUG). A then-unknown Val Kilmer, nearly 10 years before slipping into his BATMAN FOREVER togs, played a supporting role in the TV movie, which one critic recently described as "the most faithful film adaptation of Edgar Allan Poe's story to date." Nevertheless, De Mornay is underwhelmed by the experience. "It was one of those things that didn't particularly come together. But I did get to play the daughter of George C. Scott, a great, great actor and we got to shoot in Paris, which was fun."

Her enthusiasm is conspicuously more unbridled when I broach THE HAND THAT ROCKS THE CRADLE. Cast as Peyton Flanders, a psychotic nursemaid, De Mornay consulted a criminal psychologist so she could crawl into the psyche of her character. "To me, there is a strong line between a person who would murder someone and a person who wouldn't. So I wanted to investigate it clinically. I approached the woman from Peyton's own perspective. When you first read the script, as when you first see the movie, you go, 'Oh my God, this woman is a nightmare!' When they offered me the role, I wasn't sure I wanted to do it. But once I accepted, after much deliberation, I began to see the part from the inside out—namely, from this woman's perspective."

"I realized that she was the ultimate because and that everyone else, from her warped perspective, were the villains. So I played her as she saw herself, which was a courageous heroine—almost a loner—defending her cubs—and she was in the right from her perspective. Playing that, and being very true to it, is what gives it that incredible creepiness because she's so convinced of herself,



Top: De Mornay played the title role as *THE INCONVENIENT WOMAN*, a 1951 made-for-TV movie. Bottom: Though 1951's *AND GOD CREATED WOMAN* was critically lambasted, De Mornay defends director Roger Vadim, who also helmed the original '51 version: "He just made the shooting completely effortless."

even though she's dead wrong from the audience's perspective."

But De Mornay's "most gripping experience in creating a role" transpired off-camera. Recounting her performance in the Williamstown Theatre Festival production of *MARAT/SADE*, the actress notes, "The play, written by Peter Weiss, is a fictitious account of one of the Marquis de Sade's plays being performed by the inmates. I play Charlotte Corday, the famous French assassin. She is an anonymous woman who is given this role to act by de Sade. She has to somehow overcome her mental handicap in the course of becoming an actress. She's the woman who stabbed Marat, the famous French revolutionary, when he was seated in a bathtub. I had to do that eight performances a week, and she has a full-fledged breakdown



every night."

Later that same year, De Mornay approved a comparatively minor role in *BACKDRAFT* (1991). So why follow a stage success with a film that afforded her limited screen visibility? "Because my character, a simple mother and firefighter's wife, was just as hard as playing an asylum inmate who is just drenched in insanity and trying to become an actress. It was very intense."

Shutting her pocketbook, De Mornay departs for a press junket that will launch her '96 movie, *NEVER TALK TO STRANGERS*. She co-stars with Antonio Banderas but, more significantly, the film offered her an opportunity to try on another hat. Read the credit crawl and you'll notice the film's co-producer is actress/director Rebecca De Mornay.

KERRI HOSKINS WHAT A KNOCKOUT!

THE TOMBOY-TURNED-LINGERIE MODEL LOVES TO SCRAP ON THE SET; INTERACT WITH CD'S SEXY SONYA BLADE.

BY BOB AND NANCY GARCIA

"She enjoys getting physical," gushes her resume. "Hobbies include sky-diving, bungee-jumping, ultralight flying, parasailing, boxing and the Korean martial art, Tang-Su Do." Throw in choir practice, and she'd be a Mouseketeer. But, no, Kerri Hoskins is the all-American *femme fatale*. The actress/model's athletic prowess prompted her casting as warrior Sonya Blade in the best selling CD-ROM sequel, *MORTAL KOMBAT III* (Bridgette Wilson, FF 41, played the same role in the feature-length film adaptation of the arcade game). "I enjoy the physical activity work because you get to stay in shape while you're doing it," says Hoskins. "I grew up as a tomboy, so I'm always trying to act tough."

But she revealed more than her "softer" side posing for *Playboy Lingerie* magazine. Too prolific to be locked into print, Hoskins has blitzed the media, moonlighting as an industrial film spokesperson, she's also performed in a profusion of karaoke videos and was christened "ZZ Top Girl"



The cast of the *MORTAL KOMBAT III* touring company. Hoskins transplanted her CD character, Sonya Blade, to a "live action," 7-month global engagement.

when the band jammed in Minneapolis.

Hoskins is a press agent's fantasy; her life authenticates that hoary p.r. platitude, "Small time girl moves to metropolis, returns home a star." But let's start at the beginning—specifically, a farm in the small Minnesota town of

Cambridge, about 30 miles north of Minneapolis. Her large family, the environmental advent of Hoskins' tomboy inclinations: First love: boxing.

"My brother is 13 months younger than me and we were brought up as twins," she explains. "He was a Golden Gloves, and I was al-

ways pissed off that I couldn't be in Golden Gloves just because I was a girl. But my father bought us both gloves and we used to box each other." While she never competed in a formal boxing match, Hoskins honed her pugilistic skills and joined a touring company of female boxers. The repertoire of seven "bruisers" boxed in various clubs throughout Minnesota and Florida.

Then something strange happened. Concluding a summer respite with her sister in Florida, Hoskins hung up the gloves. And she started to strike poses. "I grew up as a tomboy," recalls Hoskins. "I was never interested in modeling. My sister got into it, and she got me a couple of jobs which I really liked. That was five or six years ago and I still like it."

She qualified for the cover of *Meet People*, modeled swimwear for *Spitz Slush*, posed for a total of four *Nikoni* motorcycle and watercraft calendars (*Iron & Lace*, *Hot Waves*, *Fast Dates* and *Born Busters*) and was twice photographed for the front jackets. Her lustrous photo renderings didn't elude a certain high-profile "grrrl" magazine.

Recruited in Florida: 23 3



A youthful femininity for boxing prepared Hestina for martial arts training (above) she practices Taijitsu Do for self-defense purposes. Hestina's athletic ability prompted her casting as Sonya Blade in the CD-ROM release of MORTAL KOMBAT II (next).





model for *Playboy's* *Lingerie*, Hoskins—5'6", 120 lbs. with long blonde hair and sultry blue-grey eyes—somehow pulled-off a "vanishing act" on her tomboy routine; she passionately plunged into her "scivvies" assignments with aplomb. After modeling in a few issues, Hoskins was persuaded to join the *Playboy* staff. Moving to Chicago, she started working on the production end of the magazine, hiring and interviewing models and photographers, scouting locations and even selecting the wardrobe for various spreads.

Then came the day that someone in the office randomly picked up a phone call from one Mr. Jack Hagar, assembling an NBA JAM arcade tournament for Williams-Midway. Hagar needed a model to embody the video game's cheerleader. The staffer handed the phone to Hoskins: "She turned to me and said 'Here, this is for you.' So it was really by chance. They asked

Not a strike her martial arts poses (l). Hoskins' underwear plunge (left) & facing, stress a skewed sexuality



"My brother was a Golden Gloves, and I was pissed off that I couldn't be in Golden Gloves because I was a girl. But my dad bought me a pair of gloves."

me if I wanted to do it and I said, "Sure!"

Cast as the obligatory "pom pom girl," Hoskins perpetuated a professional rapport with the video company: "When they found out I could do stunt work and martial arts, it took off from there. Every time there was a new video game, they called me. In MORTAL KOMBAT III, I was Sonya Blade. In REVOLUTION X, I was Mistress Helga—the bad girl you had to kill—and I was also Becky Ann, the good girl you had to try and save." Negotiating multiple roles, in the same game, was further facilitated by a variance of makeup applications and image alteration courtesy of the Williams-Midway artists.

Shooting schedules for some games encompassed no more than a couple hours of work. But a single MORTAL KOMBAT III session exceeded 14 hours—and thus exceeds time allotted for makeup and costume changes. Performing a miscellany of stunts—fights, kicks, etc.—the actors were filmed in front of a blue screen. Hard work. "There's a lot of repetition in what we do," explains Hoskins. "Each and every move that you see the characters do in the game, it all has to be filmed from the front, back, and side to side. I'm always sore the next day."

Though required to reprise the same movements for different angles, Hoskins admits that she relishes her video roles: "There's a lot of acting in these games. You basically





have to act like a cartoon. Everything is really animated. The facial expressions and basically everything has to be extremely overdone. It's a lot of fun."

Sales of **MORTAL KOMBAT III** have swept the competition, prompting Hoskins' personal appearances at malls, trade shows and occasional TV stints. Last August, the MK cast was transported on a global tour that tied-in with the video game. Performing in David Fishoff's live action "martial art show," the actors demonstrate combatant techniques choreographed by Pat Johnson. Hoskins' tenure as Sonya Blade will endure for a total of six or seven months.

"**MORTAL KOMBAT** really keeps me busy," she relates. "I've been working out with the guys who are also in the game. We trained for three weeks up in the Catskill Mountains, where Mike Tyson trains, and then started the tour. We began on the West Coast and we'll eventually go to Italy, London, Australia and South America."

A practitioner of Tang Su Do, Hoskins adheres to the

Influenced by her sister, the blonde-haired boxer (5'6", 120 lbs.) craved her femininity for photographers.



"I grew up as a tomboy, I was never interested in modeling. Five or six years ago, my sister got into it and she got me some jobs which I really liked."

exercise more for self-defense purposes than body maintenance. "You can't always pack a gun," she muses, though marksmanship is one of her hobbies. "I've had some trouble in the past. So I had to learn how to do it myself." Has it ever been necessary to apply those skills beyond her training? "Only on my brother, that's it," Hoskins laughs. "I'm waiting for the day I can take him down." Never mind that he's a foot taller than his kid sister.

My burning question? After retiring from the blue screens and her quarrels with monsters—not to mention hanging up the hunkie cord after an average day of leaping from cranes—how does Hoskins kill the time? "I paint," she replies. "My mother owns an antique shop, and I take old things and paint them and make them look like new. She sells them for me at the store." She's equally adept with a more machismo sideline: engines, pistons and stuff. "I have a Toyota Fore-runner and mostly do maintenance. I like to work on my car. I grew up under the hood with my dad. I raced once in a Porsche in the Mojave Desert, and it was fun. Me, I like trucks. Sports cars don't turn me on."

Sounds like one of these Miss America sermons, but Hoskins expresses a sincere affection for heartb and family: "Actually, I was just home in Minnesota over the weekend and there were my little sisters—8 and 13 years old—with five neighbor kids, each holding



pieces of paper and asking for my autograph. It's just amazing how they look at you. You're this big star in their eyes and all I did was this video game. I feel kind of weird." OK, but does her celebrity rivalry? Nope. "They love it, they just love it," insists Hoskins. "They got to bring all the secrets of the games to school. They're the first to know everything, and they think that's pretty cool."

Graduating from video monitors to the big screen, Hoskins recently made her movie debut in **WAITING FOR THE MAN**. Cast as a gangster's moll, the aspirant actress isn't launching her career in a traditional B-movie. Matter of fact, Chicago producer John Covert's indie has been described as a modern **WAITING FOR GODOT**. "It's kind of weird," notes Hoskins. "I play the girlfriend of a guy who never appears in the movie." The film's release is dependent



Hoskins made the transition from bikini babe to Sonya Blade (l) in the arcade game, **MORTAL KOMBAT II**

upon further financing.

Insiders are predicting that Hoskins' image is likely to be less "digitized." Translation: seeking more multi-dimensional roles, Hoskins will be cutting the strings (re: mouse/joystick) that have turned her screen persona into an interactive marionette. As you may already surmised, the unsalable ex-tomboy is not one to be manipulated. □

Beautiful Screamer

JENNIFER RUBIN EXILED HERSELF FROM "B-HORRORS"—AND SURVIVED A WORLD DARKER THAN HER MOVIES.

BY DOUGLAS EBY

The operative word: outspoken. One crew member, toting his gear to a truck on the studio backlot, confided, "A couple of us referred to Jennifer Rubin as the velvet steamroller; it's a description that used to be applied to Mario Thomas. Both actresses are the take-no-prisoners type: candid, blunt, and intolerant of b.s. Nobody called Jennifer a 'velvet steamroller' to her face, 'cause she may not have taken it as the compliment it was really meant to be. We're wrapping up *THE WASP WOMAN* for Showtime's *ROGER CORMAN PRESENTS*, and Jennifer plays the title role...kinda ironic, 'cause she's anything but wussy."

Matter of fact, Rubin's career has taken more twists and turns than an Agatha Christie novel. Making her film debut in *NIGHTMARE ON ELM STREET 3: DREAM Warriors* (1987), Rubin portrayed a punkish ex-junkie. The \$4.5 million release proved a springboard not only for Rubin, but supporting players Patricia Arquette (*TRUE ROMANCE*) and Larry Fishburne (*WHAT'S LOVE GOT TO DO WITH IT?*). "But Chuck Russell di-



Emerging unscathed from *BAD DREAMS*—a critical nightmare—Rubin shed genre stereotype; subsequent roles have ranged from mainstream to "art."

rected and co-wrote that film for me," recounts the actress, "—that was really important back then." One year later, she played peripheral parts in 1989 and *PERMANENT RECORD*, two films that fell through the cracks. Rubin concluded '88 with a juicy role in *BAD DREAMS*, an anemic *ELM STREET* rip-off which further corroded that decade's horror cycle; the only thing less credible than the film's unimaginative screenplay was the

casting of Rubin as a vulnerable, near-suicide victim. *Jennifer Rubin*—victim? Does not compute.

Her subsequent films have precipitously fluctuated from corporate production (*THE DOORS*) to the comparatively low-budget cottage industry (*TOO MUCH SUN* and *BITTER HARVEST*), from mainstream entertainment (*THE CRUSH*) to arthouse (*A WOMAN, HER MEN AND HER FUTON*).

But let's back up. Rubin recovered from *BAD DREAMS* with her subsequent role as a Las Vegas showgirl in *DELUSION* (1991). "It was the first independent film where I kind of shined," she explains. "It's a nice little film. That was the beginning of my career, I think, even though I had some earlier films." So how does she explain the spectrum of diagnostic roles? "Hmmm," she ponders. "I'm trying to go as swiftly as possible. There's this movie of Tony Scott's that I really wanted and they said, 'No, we want Ellen Barkin.... We want Jamie Lee Curtis.... We want Angela Basset.' But I feel that I transcend age. I am not my skin color and I am not my age—I'm none of these things."



JENNIFER RUBIN

"I hadn't said anything about being dyslexic before, because I didn't want anyone to know."

by a couple of months ago— would likely qualify for classification in the latter category. Dismissing the contradiction, she reminds me that her character is no chick. "The movie is really lightweight," admits Rubin. "It was a wafer-thin piece of material, but my character was this 45-year-old woman and she can no longer model for her cosmetics company. She becomes a junkie on a wasp serum that restores her youth, but she turns into Satan and kills people. Why I said yes to this project at all is that I'm not scared to be a 45 years old. I know that 45-year-old women often feel they aren't the most attractive thing coming into the room, and that anyone younger can get them. And that sucks. It really sucks."

"So I spend at least half of the movie as a 45-year-old woman. That was kind of trippy because I want to be powerful at 45, and not fall into those traps. I don't get that stuff about linear age at all. On some level, it was fun to poke fun at age. I'm 28 and pursuing roles, not for my age, but for 40-

Rubin shot *SCREAMERS* "in a climate of severe, sub-zero temperatures." But Canadian preview audiences have warmed to the "scary s-f thriller."



Cast as a Las Vegas showgirl, Rubin describes 1997's *DELUSION* as "the first independent film where I kind of shined." One reviewer defined the sleeper as "An odd little movie; some will find it a real gem."

Actively campaigning for another eccentric film, Rubin was denied a role but is less than discouraged: "It was so funny to see the *Cinefantastique* cover with ED WOOD because the day they said 'no' to me about that movie, I had seen Tim Burton walking near the Chateau Marmont. When they said they weren't going to consider me for ED WOOD, I said I was going to make an audition tape. Because I saw Burton, I remembered he did storyboards and I knew I had to start with that."

Co-starring with Peter Weller (*BIG BOOP*), Rubin—as a "tough, militant type"—battles predatory, shape-changing robots in 1996's *SCREAMERS*.



Then I got all my friends to give me 10k lights and mikes and this and that. And I bought myself a suit, so I'd have the right clothes to wear. I pursue films in ingenious ways because, obviously, I'm not the greatest auditioner and I'm learning to do it in a video form. I took my tape over to some people at Disney and they appreciated my efforts. As an actor, that's all you can hope for.

"I used to think that one thing leads into another, but, sometimes it just doesn't. I thought because I started out as a model, I had to do ugly roles so nobody would say I was pretty. I just want to make things happen because I think the world needs to be happy once in awhile, but if I get on the screen, I could say something that might be a little enlightening. If I'm not going to be an anonymous millionaire and out of public view, I want to be doing something important. I'd rather ask the father figures of the world the big questions...like, 'Why?' I mean, to do that instead of just star in a B-movie as a chick...what the hell for? What's the point?"

Rubin's career has oscillated from A- to B-movie, and the aforementioned *WASP WOMAN*—produced on-



Rubin as a savvy prostitute in *TOO MUCH SUN* (1991), which was critic reviewed as "an utterly tasteless comedy." The dyslexic Rubin notes, "I'm getting to the point where I can read material that's worthy."

year-olds because I don't think they even write weighty enough material."

But the velvet steamroller really cuts loose when I ask, "Bottom line, do you prefer studio product or the inherent commercial risks of independently-financed projects?" She clears her throat. "I don't really know which films I value more. I believe what matters is the aspect of yourself that is your pure self, not your fucked-up self. If you can take your pure self and the character, and combine the two, then I think you have a 50-50 perfect collaboration of what you're supposed to be doing as far as your acting goes. I think you can go toward extinction if you just use your screwed-up self, but if you go toward your pure self—and your character—you can actually go into immortality. Not that that would be a goal, but you would have that soul combined with all souls and it would be more universal."

Hack? Ask Rubin a simple question and you get transcendental heresy. But she's disciplined herself into appropriating control. Sure as hell, Rubin won't drop platitudes; the actress is also uncompromising, amorously

splitting a routine Q&A forum into the building block labyrinth of her Rubin's cube. Either coast along for the ride or get thrown off the train. But the voyage is often exhilarating because she'll unaffectedly slip in a poignant story—as an example, prevailing over a severe handicap—that's unrelated to the question. Example: We play a free association game. I say *stereotype*? and she says, "I've done about 25 movies and auditioned for three of them—the others were offered to me. I was getting pretty bored because the same thing was being offered to me, and I wasn't going anywhere. Then my

friend Alicia Silverstone and I went to Shakespeare & Company in Massachusetts, and they cast me as Lady Macbeth. I did all the research and all the readings of the words myself. That was really empowering because, before, I had an acting coach reading my scripts to me. That's how I had learned my scripts. I hadn't said anything about being dyslexic before, because I didn't want anyone to know. In the past, even after doing all the work of acting and learning the lines, I didn't have gratification because I didn't do it. So, over this summer, I've really been working on my reading. I read six or eight hours a day, and now I'm getting to the point where I can read material that is worthy. So I'm happy, and I'll believe I'll feel much better about myself."

"When I was younger, I don't think dyslexia was handled very well. I learned to get by in the school system. My book reports came straight out of *Glamour* magazine—copied verbatim—and I always got a 'C'. I passed school that way. I developed a certain kind of savvy. In college, of course, I got kicked out. I have tricks, there are things that alleviate the problem, and I'm doing those instead of just denying it. I was scared to mention it before because I thought people would think I was stupid. So it's really exciting, a radical change to be able to read."

"For the first week of this Shakespeare school, they get you—and I don't know how they do it—to unite with that pure self. They asked me, 'What would you never tell anyone?', and I reluctantly admitted that I was dyslexic. And we dealt with it, because I was very angry; I was saying, 'I don't like your chalkboards, I don't like your fluorescent lights,' and we went all the way back and took care of it. Instead of indulging it with therapy, they assigned me material—Lady Macbeth—and all of those frustrations, all of that

anger, and all that creativity and ingenuity was put into text, and then I put it out on the stage. And the audience jumped out of the stands, it was a real success! On top of it, I found out I was a really good actress—I could have never said that before, and I don't think I had even tapped into it before, but now I know what I'm talking about. Now I can go back to Hollywood and it's a whole different story. I'm really excited, and I really bust my balls now." Her message is hardly subliminal, Rubin is attributing

Playing the title role in 1986's *WUXIA WOMAN*, "It was water-thin," says Rubin. "Why I said 'yes' to this project is I'm not scared to play a 45-year-old woman."



“Jennifer knows what she wants in her films—she won’t allow obstacles to stand in her way.”

lead; those two things were accomplished.”

Then Rubin drops another bombshell... nothing to do with film, but somehow relevant to extricating her *pure self*. “I’m adopted and when I was 15 years old, I went and found my father. He said to me, ‘Did you ever see *BLADE RUNNER*, at the end where Rutger Hauer says, ‘My tears have been lost in the rain?’ That’s how I felt.’ So that’s how I remember my dad.” One suspects this dysfunctional relationship would tie in with her cross-examination (“Why?”) of the world’s *father figures*. “I switch off my tape recorder, shake her hand—and whatever reservations I have about her circuitous meanderings—I surmise that Jennifer Rubin *definitely* ain’t a B-movie chick. Not by a long shot.

Conclusion

Insiders are speculating that *SCREAMERS*—a science fiction thriller about “abused technology” (i.e. machines rapaciously chowing-down on their human predators)—is likely to be Rubin’s boxoffice triumph. Preparing for its winter release, I did some homework and contacted one disgruntled crew member who requested anonymity. “Jenny Rubin—,” he snarls. “Two words: humorless, isolated. End of story.” But the film’s unit publicist, Bram D. Esenthel, coun-

ters with, “Who wouldn’t have been humorless? Jennifer was shooting in a Canadian climate of severe, sub-chill temperatures. She was not only a trooper, but very adept at handling stress. She plays a tough, militant renegade-type—it’s a close match with her real life persona.” Yeah, but is her *selbst steampuffer* sobriquet really justified? Esenthel comfortably grins. “Let’s just say Jennifer knows what she wants in her film mode—and she won’t allow any obstacles to stand in her way.” □

Check Rubin, director/writer of *NIGHTMARE FILM STREET* III, in the role of an ex-junkie (inset) for Rubin; her character involuntarily overdoses in a surreal demise (top).

her scatter-shot selection of film roles—a couple of them less than worthy—to dyslexia. And while admitting that she’s hardly developed an immunity to commercial success, Rubin is interweaving her post-modeling maturity and training into dramatic achievement: “I opened *THE CRUSH* script and I thought it smelled like boxoffice. That was the picture where I wanted to go from an ingenue to older leading lady, and the only point in doing that movie was to make that bridge.” She

professes a pride in her rapport with Alicia Silverstone, the actress cast as the “teen tart” whose obsession with a journalist prompts her to eliminate the competition (Rubin) via a horde of hostile bees. “We met when we were doing that film, and have developed a friendship where I get to support her and she supports me. I’m ten years older than Alicia, but she’s wise beyond her years. Just as I wanted to establish myself as an older leading lady, Alicia’s point in it was to be a young ingenue



ROGER CORMAN KING OF THE B'S

THE LEGEND CONTINUES; HIS FAVORITE
FEMMES AND THE FUTURE OF B-MOVIES.

By Tina Desautel Berne

Yeah, yeah, yeah. King of the B's. Hollywood's penniless maverick. Mr. Brilliance on a Budget. OK, I'll buy into Roger Corman's legend. If you're not familiar with the scope of his work, you're an idiot (hey, it's 4 AM—you want viddy?); rent a Michael Jackson video. Excepting Spelling's Coppola and Scorsese, Mr. Cor-

man is one of the few directors—certainly the only B-director, aside from Quentin Tarantino—whose familiarity has crossed into the mainstream; and without Corman's tutelage and support, famed emcees Coppola and Scorsese may be shooting "How to Make A Budhose" videos for ESPN (though it's likely that Coppola's blueprint for a birdhouse would probably tally \$5 million).

Abriding a prolific career into a single paragraph is pretty blasphemous, but most of you—no doubt, already acquainted with Mr. Corman's bravura background—have probably ignored this introduction and the old egg, so—

Back in 1953, Corman garnered \$3,000 for the sale of his *HOUSE BY THE SEA* script (the resultant film was titled *HIGHWAY*



Movie Revue, a recurrent
 feature in *Crash*, returns
 as the STAFF PICKS
 #1: Ginger Lynn Allen
 (HOLLYWOOD BLVD. '85)
 #2: Cannibal (featuring a
 starfall in her airport)
 #3: Snake Woman (a
 mother who kills her
 mother-in-law)
 #4: PARTY MASSACRE
 CHILDREN'S CHRISTMAS
 Applauds (STIMBETS)





Gorman describes his 80 FOOT CENTERFOLD, J.J. North, as a "wholesome female torso." Below: The King of the 8's hired Nicole Eggert, pre-BAYWATCH, for THE HAUNTING OF MORNELLA. Bottom: Sienna Griffith in DEATH RACE 2000.



"Favorite femmes fatales? I go back because you pick them at an earlier age. I'd have to say Lauren Bacall. Also, Elizabeth Scott...and Veronica Lake."

DELAGNET). One year later, the neophyte producer financed *IT STALKED THE OCEAN FLOOR* for \$12,000; shot in six days, the film debuted as *MONSTER FROM THE OCEAN FLOOR* and cleared a \$110,000 profit. "I took the money from that movie and made another one," explains Corman. "I've never stopped." Classic understatement; his company, New Horizons/Concorde, produced no less than 40 films in 1995. Mr. Corman, himself, will chronicle his career developments during the past four decades. Just one more paragraph, OK?

It's been a busy year for this entrepreneur, what with the debut of his *Cosmic Comics* and Showtime's *ROGER CORMAN PRESENTS*. I enjoyed a one-on-one with the impresario in his down-to-earth Brentwood office. Making a calculated effort to scrutinize a legend, I was impressed with his candor, accessibility and—most of all—his sense of humor, to be succinct, Corman doesn't lapse into corporate stereotype. He's a much deeper entity than his commercial assets may prompt you to predispose. 'Course, I didn't want to open our interview with a routine, predictable question; I promised myself to start with something provocative...something like—

How were you introduced into the film business?

My training is as an engineer. I have a degree from Stanford. I started as a writer, then as a producer, then as a director. I felt



Erotic thriller diva Joan Severance (*BLACK BEHAVIOR*) as *THE BLACK SCORPION*, a film that debuted on Showtime's *ROGER CORMAN PRESENTS*. Corman vows that the leather-clad heroine will be adapted into a comic book character.

that—possibly, because of my engineering background—I was learning camera technique, cutting, and all of that very quickly and very easily. But I really didn't know very much about acting, so I felt the only thing to do was study acting. I was dating a young actress at the time, who became well known in television, and she was studying with Jack Perry. Now, she was in the advanced class so I deliberately went into the beginning class because I didn't want to embarrass myself in front of her. In the beginning class were Jack Nicholson, Bob Towne, Sally Kellerman



As a guest of New Jersey's Chiller Theatre (Oct. '95), during a meeting with *FF*'s editor, Corman struck a pose for *Vivian Maier*.

and a number of people who have gone on to do quite well. It was a very good class, and I think that Jack is one of the greatest acting teachers that Hollywood has ever had.

And you hired those actors during the embryonic stages of their film careers. Who are your favorite femmes fatales?

I would go back, being somewhat older, because I think you pick these at an earlier age. I can remember when I was a teenager... hmmm... Lauren Bacall, I would have to say Lauren Bacall. There was another woman, at the time, who was somewhat of a star,



Martini arts champion Jillian Kasner starred as FIRECRACKER (1981), one of Corman's New World Pictures.

Elizabeth Scott. Also, Veronica Lake...in fact, you look a bit like Veronica Lake.

Whom, among the actresses that occupy the Roger Corman's repertory, do you consider to be femmes fatales?

Joan Severance, who played BLACK SCORPION on our Showtime series. Maria Ford, who has done a lot of films for us (STRIPPED TO KILL II, THE HAUNTING OF MORELLA, THE TURN-ON, NAKED OBSESSION, ANGEL OF DESTRUCTION, et al.) J.J. North, although she's got a great fig-

R Julie Smith, who choreographed striptease routines for SHOWGIRLS, played a Sideshow dancer (3) in Corman's MIDNIGHT TEASE II (1986).



"There aren't enough science fiction roles for women, because most of the writers are men who often write for men. Women become victims."

ure and she's very beautiful, is not a femme fatale as such. She's more of a big, sexy wholesome girl. If there is such a thing as a wholesome femme fatale, I would then say J.J. North.

You recently debated your own comic book company, Cosmic Comics. What is the basis for its formation?

The idea of Cosmic Comics is to have a "stand alone" comic book company. I've always wanted to have one, since there are certain similarities between motion pictures and comics. In addition, I have been burned twice while trying to do films on comic book characters. So I thought if I had my own comic book company, there really would be a synergy. I'd take some of my motion pictures and make them into comic books, and then I can create comic book characters—and the ones that are the most successful, make into pictures. That is essentially what is happening with Cosmic Comics.

Speaking of being burned, what happened to your adaptations of Spider-Man and The Fantastic Four? I know you were producing on THE FANTASTIC FOUR, I've seen the clips!

Years ago, I had the rights—an option—on Spider-Man. I was going to make it for Orion but Orion, due to internal mistakes, forgot a key date and let the option lapse. Then, I actually produced—with Bernd Eichinger, a German producer—THE FANTASTIC FOUR. It will not be released in the near future.



"ATTACK OF THE CRAB MONSTERS was the most successful of all my early low budget horror movies," says Roger Corman, the film's producer/director. Corman volunteered his 1956 out class for a 1955 Showtime remake.

Here's what happened, Bernd wanted to make it for about \$40 million. He had an option, which stated that he had to start shooting by December 31st of that year—or he would lose the option. So he came to me and said, "I can't raise the \$40 million. We've got a script. Take the script and tell me what you can make

it for, and we'll go into a partnership."

So I broke it down and eliminated a few things that were obviously too expensive, and said I could make the picture for \$1,400,000. So we cut it down from \$40 million and made it. This picture looked really good, and we both agreed to try for a theatrical release.

Meanwhile, Bernd had an option that allowed him to give me all my money back; he had 90 days after the picture was complete. He said that if he could ship it to a major studio, he would pay all of my expenses, give me a very heavy producer's fee, all of the interest on my money and pay me a half million dollar bonus to buy



Nurses of *NOT OF THIS EARTH*. Beverly Garland (center) starred in the original '58 version, directed by Corman.

Traci Lords (above) was heir to Garland's role in the 1980 remake; Elizabeth Berkova (left) is Lords' successor in remake #2, produced for Showtime.

me out. He did that. I wanted to release the film, but he has made his \$40 million deal with 20th Century-Fox. They put mine on the shelf, and they're making it for the \$40 million. Here are two comic book pictures that I wanted to make, and I lost them both. So, I thought of creating my own comic book company.

Will your *Cosmic Comics* include adaptations of your Edgar Allan Poe movies? Some of these films—including *THE RAVEN*, *MASQUE OF THE RED DEATH*, *TALES OF TERROR*—were originally released with comic book tie-ins.

No, we don't plan to do that. At the time of their original release, we had tie-ins with paperback book novelizations and comic books which is a strange way for the media to work. Poe wrote all of these stories as short stories, I adapted them from the short stories into screenplays, then a novelist was brought in to adapt the screenplays into full-length novels.

As you have already noted, *BLACK SCORPION*

premiered on Showtime's *ROGER CORMAN PRESENTS*. This superheroine is one of your most aggressive female characters to date. Any chance she'll cross over into *Cosmic Comics*?

BLACK SCORPION, with Jean Severance, is best described as a female Batman. It takes place in Angel City in the near future and

she drives the Scorpion-Mobile. We are going to definitely make her a comic book character in '96. Additionally, from the standpoint of *Femme Fatales*, we did two other comic books already that have become motion pictures. We did *BRAM STOKER'S BURIAL OF THE RATS* as a comic and a motion picture, and we also

After a 15-year retirement from directing, Corman helmed—and co-produced—1986's *FRANKENSTEIN UNBOUND*. Bridget Fonda was cast as Mary Shelley.



"The lead in *CARNOSAUR*, adapted from a British novel, was male. I arbitrarily changed the role to a woman scientist to make it different."

did *CAGED HEAT 3000*. We previously did a picture called *CAGED HEAT: WOMEN IN PRISON* and decided to do another and put it in the future. The comic book came out in November, and the home video comes out in December. That's the kind of timing we are looking for.

Cosmic Comics debuted their product with illustrated adaptations of *LITTLE SHOP OF HORRORS*, which you directed in 1959, and *DEATH RACE 2000*, which you produced in '75.

I didn't actually pick them myself to be adapted into comic book form. I left it up to the people in the comic book company. They liked *DEATH RACE* and thought it was a good one to go with. The only thing I suggested was that we couldn't call it *DEATH RACE 2000* because, now, we're too close to the year 2000, so, therefore, *DEATH RACE 2020*. *LITTLE SHOP OF HORRORS* has always been a cult favorite, so we all agreed on doing that.

Which single movie adaptation will expand into a full-blown comic book series?

All of them are three issues. We will see what comes back and then run more, once we have decided which are the most successful.

Could you elaborate on the charges of anti-Semitism that were leveled against the film release of *LITTLE SHOP OF HORRORS* [1960]? Mel Welles, who played *Musknik*, noted in his comic book commentary



Sylvia Davison's cleavage, prominent in the \$6 million **BATTLE BEYOND THE STARS** (see at Corman's New World Pictures), sealed TV success. Recentest Corman player Lana Clarkson (PF 116) was cast in **THE HAUNTING OF MORELLA** (below) and **SABANIAN QUEEN II**.





**"WASP WOMAN
was really a very
strong feminist
statement which
said, 'Women can
be executives but
they have the
handicap of being
a woman.'"**

that "the movie didn't sell for a year because most of the theatre owners in the independent circuit were Jewish, and there was a feeling that [the movie] was anti-Semitic."

We thought that it was just a funny joke. Mel was Jewish, so we thought, "What the hell?" He played the character as he thought it would be funny. It was one of the best things that Mel ever did. The real fact of the matter is that it was one of those nonexistent problems. After we made the picture, somebody said, "Wait a minute, we might have a problem here. Nobody's even considered this. Will this happen?" But the problem never actually arose.

Have you ever experienced censorship problems?

We've had to modify a couple of TV spots. I don't think we ever had a problem with any newspapers. We did make two different TV spots, I think, for a women-in-prison picture called *THE BIG DOLL HOUSE* (1971). To our great surprise, it was turned down by a few stations, but then was later accepted by the same stations to air late at night. They said, "We won't play you at the time you want, but we'll play it later." So what we did, very quickly, was make a slightly softer spot to air earlier in the evening, and had the harder one for late at night.

You directed NOT OF THIS EARTH in 1958; Beverly Garland played the

Pennie Gisle. Wendy McDonald in Casanova's NAKED OBSESSION. Study the best of all erotic thrillers.



Poster art for
STRIPPED TO KILL, the
Corman-produced film
that spawned a sequel
and a "psycho stripper"
trend, perpetuated by
MIDNIGHT TEASE (st.
w/Cassandra Leigh/
Lisa Boyle, one of the
Corman referrals
recently cast in
GADEHEAT 3000).



Among the starlets in the German clique, "Soft Body" Betty Leifson (PY 2-1) has often furnished the "window dressing" for Concerto plus sample her roles in DINOSAUR ISLAND, HOT OF THE EARTH, & BODY CHEMISTRY 2.

"I have been burned twice while trying to do films on comic book characters. I thought if I had my own comic company, there'd be a synergy."

heroine. In 1988, you released a remake with *Travis Lords* in the *Garland* role. Why are you remaking *NOT OF THIS EARTH* a second time, for **ROGER CORMAN PRESENTS**, with *Elisabeth Beranes* cast in the role previously played by *Garland and Lords*?

They said they wanted to remake some of my old films, but that most of them would be new. We said "Fine," knowing that they would be about science fiction and horror. They gave me a list of the ones that they wanted to remake, and on it was *NOT OF THIS EARTH*. I said, "But I've already remade this!" and they said that they didn't care! "Let's go for a third time." I had only one thought, that—since this is science fiction—why not remake *ATTACK OF THE CRAB MONSTERS* instead? It seemed to me a natural for this kind of thing. Now, surprisingly enough, the third *NOT OF THIS EARTH* has received the highest ratings! The second highest was *BLACK SCORPIO*. In fact, the ratings were so close, you could really say that they tied.

With **ROGER CORMAN PRESENTS** TV movie are you the most fond of?

VIRTUAL SEDUCTION. It's about a man who is sucked into the world of cybernetics, chasing after a woman who is an illusion...a woman who is only in electronic form on the Internet.

Will you adapt this film into a *Cosmic Comic*?

We probably will. It will have some new characters



One year after appearing in the Corman-produced *CRIME ZONE* (1989), Sherilyn Fenn was cast as a regular on *TWIN PEAKS*. She has subsequently landed plum roles in controversial A-films, including *RUBY* (soon) and *BOXING HELENA*.

that we will introduce in early '96, to be followed in late '96 by the film.

One of your direct-to-video releases was originally titled *ZIPPER'S CLOWN PALACE*. But the title was abruptly altered to *STRIP-TEASER* after Demi Moore announced that she was cast in *STRIPTEASE*...

That film, with Maria Ford, just came out and is doing very well for us. We do a lot of market research on our titles and *ZIPPER'S CLOWN PALACE* (laughs) was beaten. We put three or four titles with it and, you can imagine, it was beaten by all of them. It ran last.

What is your opinion of female roles in the fantasy and science fiction genres? Any there's been any serious progress during the past quarter century?

I think that there are not enough roles for women in science fiction. I think that is because most of the fans and writers are men who write more often for men. The

women, generally, become the sex object or the victim. The concept that a woman can be a scientist or something else has taken time to come into play, but I would say there has been some progress. There are more female roles in science fiction today than there were 25 years ago. Although many of them—and I'm guilty of

this, myself—have been sex objects, more of them are becoming protagonists and scientists. As an example, the lead in *CARNOSAUR*, which was adapted from an English novel, was a male scientist. I thought all of these films have a male scientist, so I arbitrarily changed the role to a woman just to make it different. Diane Ladd played the part.

The picture was a big success for us, and part of that was in the changing of the role and in the fact that Diane is a very good actress, she gave an excellent performance.

Would you consider *THE WASP WOMAN* to be a feminist fable?

Yes. We've done it twice, originally in 1959 and a remake for Showtime. Both Susan Cabot in the first one, and Jennifer Rubin in the second one, were portrayed as women executives in a male industry. The first one was done in the 1950's, a time when there were very few women executives, so the picture was even more noticeable

Corman's Cosmic Comic spin-off his 1975 production *DEATH RACE 2000*. "We're close to the year 2000, hence *DEATH RACE 2000*."





Cost by director Fred Olen Ray in minor roles, Sheri Graham briefly appeared in Ray's CYBERZONE (1967) as a "baroness"; produced for Showtime's ROGER CORMAN PRESENTS, the film was chronicled in FF 4.2 as DROID GUNNER.



as a feminist statement. I deliberately made it so. Yet, at the same time—in order to create conflict—we made her the symbol of her own cosmetics company. As she aged, her pictures didn't look as good as the model and symbol of her company. She was faced with a problem that everybody has, we get old and we don't look so good. Unfortunately, men can get away with it more easily since they are judged less on their looks. For this reason, it was really a very strong feminist statement which said, "Women can be executives but they have the handicap of being a woman—and the additional handicap of women being

thought of as more desirable, but only when they are young and beautiful." We translated this belief into a business problem that she solves. But, as with CARINOSAUR, tampering with Mother Nature always has consequences.

My editor's favorite Roger Corman film is MASQUE OF THE RED DEATH (1964); in fact, he insisted that I don't leave your office until you explain the film's fade-out line about "...an old man in the village." It's been driving him crazy! He actually wants me to phone-in your explanation after this interview!...But, never mind his personal demons, I've got a question regarding THE LAST WOMAN ON EARTH (1960) Robert Towne, who would later win an Oscar for his CHINATOWN screenplay, allegedly wrote LAST WOMAN and played a leading role in the film. True?

I was doing pictures back-to-back in Puerto Rico.

When I do a picture on location, I like to do a second picture, since I have already paid for transportation and everything else. I was doing a World War II picture entitled THE BATTLE OF BLOOD ISLAND, and Bob did not have the second script finished—which was THE LAST WOMAN ON EARTH—by the time we were ready to leave.

I had originally met Bob in acting class. He wanted to be a writer, although he was studying acting just as I was already directing. Since I didn't have the background of working with actors, I thought I would study acting to help myself with directing. So, I said to Bob, "The only thing to do, since I've seen you in class and you're a pretty good ac-

Abandoning her "screamer" image, Jamie Lee Curtis made her dramatic debut in LOVE LETTERS; the '64 film was released by Corman's New World Pictures.



"People making low budget films will still have their greatest income from low budget films, but they'll have an additional market from CD-ROM."

tor, is have you play the second lead in the film. That way, you can finish the script while we are in Puerto Rico. So the credits read "screenplay by Robert Towne" and his third star billing is as Edward Wain, who is a character in a 19th century novel that Bob always liked.

Francis Ford Coppola and Jonathan Demme are among the eminent filmmakers who earned their apprenticeship by working for you. Recall any humorous incidents about those fledgling directors?

We were doing this picture, **THE YOUNG RACERS** [1963], and Francis was my assistant on the film. We were following Formula One race cars around Europe. We had a beautiful French leading lady named Marie. Francis was after Marie the whole time, and she wouldn't give Francis the time of day. I decided that we were going to finish shooting at the English Grand Prix, which was in Liverpool, and—just as I did two pictures in Puerto Rico and other places—I thought, "You know, I've got all this equipment built around this traveling microbus and a couple of other vehicles. I could do another picture with the costs already paid off by the first picture." So I talked to Francis, whom I already knew was good since he had been working for me about a year as my assistant; he'd been writing, editing and was the second unit director. I said, "Come up with a horror picture we can do in Ireland. We'll finish shooting the English Grand Prix in Liverpool, put the microbus on the ferry and we will be in Dublin the next morning, ready to go." I let it be known that Francis, because I didn't have the time to direct the second one myself, was going to take over as director. Immediately, Marie loved Francis. However, Francis—although he was very pleas-

ant and very friendly to Marie—never took advantage of her sudden interest. *Have you considered production of a recreational CD-ROM or some project related to the interactive media... maybe a 3-D game based on your movies?*

Yes. We have a plan to expand. We are starting a studio in Ireland which I can't announce yet. We will be

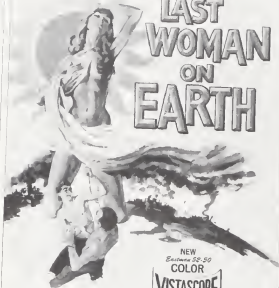
getting a subsidy from the Irish government. We are very close to making the deal. Since we started the comic book company, our next step will be getting into CD-ROMs...that's probably '96.

Do you think interactive CD-ROMs are the future forum for B-pictures?

No. I think the forum will

continued on page 83

THE LAST WOMAN ON EARTH



Starring

ANTONY CARBONE / BETSY JONES-MORELAND / EDWARD WAIN



Produced and Directed by **ROGER CORMAN**
A FILMGROUP PRESENTATION

Robert Towne, who later earned an Oscar for his CHINATOWN screenplay, wrote THE LAST WOMAN ON EARTH (1960). The producer-director Corman, under the pseudonym "Edward Wain," Towne also earned third billing for his on-screen role.

UNRESTRAINED

THE EARLY YEARS

THE B-QUEEN ON HER STRIP-OFF WITH SHERILYN FENN —AND PASSING ON A “WARREN BEATTY SANDWICH.”

BY JULIE STRAIN

SUNSET HEAT (1991) offered me the opportunity to perform a dual role. The cast of the movie, which involved double-crossing drug merchants, included Dennis Hopper, Michael Pare and Adam Ant. I played a silver statue in one of the scenes. Set in the middle of a buffet table, I held a silver tray of chocolate strawberries. Naturally, I was required to “freeze” into a rigid posture on-camera, though I “tbaowed” after one take—moving my limbs—and scared the crap out of one guy who had assumed yours truly was literally made of stone!

Then there was the scripted “morning after the dinner party,” which was actually shot on the same day but before the aforementioned statue/party scene. Hopper reads poetry to me at breakfast. I was clad in only a robe and, between takes, the wardrobe person insisted that I slip on shoes; after snubbing her, I skipped around on the lawn and was promptly impaled—directly on my big toe—by a bee’s stinger. I collapsed on the ground, in a terminal state of embarrassment, amid sympathetic cast and crew members.

Y’know, after further reflection, there’s one more vignette tied-in with the movie. The day started at 8 AM, but I didn’t wrap my “silver statue” scene until 5 the following



A graduate from extra to topbilled roles, the renegade Strain is developing projects with spouse Kevin Eastman

morning. Climbing into my car—cold, tired and daubed in paint—I was desperate for a hot shower. Next thing y’know, I was pulled over for speeding. Well, the cop got an earful from me! I was yelling about being enameled an aluminum color, the bee stings and my frozen body parts! Well, I never saw his ticket book. The trooper finally retreated to his police vehicle, threw his hands into the air and sped away.

Later that year . . .

I was cast as a stripper in RUBY, John Mackenzie’s chronicle about the nightclub owner who blew away Lee Harvey Oswald. Danny Aiello played the title role, supported by Sherilyn (TWIN PEAKS) Fenn who performed as a burlesque dancer named Candy Cane. We were all hangin’—me and them—and I’ve got the photo to prove it (see page 48). I was required to bump n’ grind, half-naked, for my scene. Sherilyn scrutinized my every movement, she had to strip, too, but I wasn’t exactly invited to watch her disrobe. The next day, they re-shot my scene but with two very “plain” girls. Get the picture? My stuff was scrapped and substituted with scenes of the odd couple. What the heck, I got paid very well and—hey!—I can’t blame Sherilyn for not wanting to be upstaged... can you?

A babel

It all began in the club scene where Tin Carrere is belting out a song. Yeah, WAYNE’S WORLD (1992); the only time that I had ever been kicked off a set in my 75-film history. I was in the crowd scene that congregated below the stage. Wayne and Garib pushed their way past me; but only a glimpse of my arm survived the final edit. And I’ll tell ya’ why...

Turns out one of the transportation guys projected my *Penthouse* video on a huge screen monitor. While that



Making her film debut in 1990, Strain is a veteran of 76 movies. Vowing to limit her screen time, she's passed roles to girl Shoua O'Brien (PF 4/0). Preoccupied with the talented **HEAVY METAL** project, Strain's only '88 movie is **BIKINI HOTEL**.

day's scenes were being ground-out in the auditorium, half the crew was assembled—"at attention"—in front of the monitors. Well, the film's female director slumped over to the drooling area, told me "That'll be all for the day," and sent me packin'. Bammer! As I was leaving, I caught a glimpse of 23 crewmen dragged—by their ears—to stations behind the lights and cameras.

Dana Carvey didn't help me out but I did end up at a Thanksgiving dinner, officiated at his house, that very same year. Hey, we had a good laugh about my inglorious "resignation." I laughed a lot that night. Hard not to, when the other dinner guests were Jon Lovitz, Phil Hartman and Kevin Pollack. EXCELLENT!

In the beginning...or pretty close to it.

Yeah, let's back up to the embryonic stage of my career. During this period, circa the early '90s, I was cast in *THE DOORS*. It was my second movie. The pay, an astronomical \$35, which was tagged with an ironic "smoke penalty" of \$10 or more—

Up at 3 AM, literally in the dark waiting to catch a bus bound for downtown L.A. My pal Lisa Jay and I had been hired for three days of "extra" work. The brass bribed us by claiming that Val Kilmer was working that day they, I worked one day on a TV movie

JULIE STRAIN

"While we were shooting *WAYNE'S WORLD*, one of the guys projected my *Penthouse* video on a monitor. The film's female director stomped over and said, 'That'll be all for the day.'"



Performing a gig in Vegas, Strain and starlet Paul Leight Anderson meet actor/director Max Beer-Jones (familiar to TV addicts as Beverly Hillsbilly Jerobo Rodino)

'cause I was a fan of the show's leading lady, Loni Anderson). Anyway, we were shoved into the concert scene where Kilmer's Jim Morrison gets arrested. I got to yell, "Light my fire, Jimmy!" My most vivid memory of this film? Hundreds of sidburns, attached to cork boards, that served as partial make-up for the male extras.

But by the end of the second day, I was ready to throw in the towel! Though no less than 500 people were cast as extras, the company still smoked us contentiously to sustain the illusion

that the crowd scene's back rows were occupied by actors—not the cardboard cutouts that actually "stood in" for human hordes. The literal smoke screen billowed into my face. Brain cells frozen. Couldn't think. Nausea, severe sickness. On top of the queasiness, we were sparsely fed. We were herded like cattle, surviving on a regimen of doughnuts and salad. Meo, mos, minoove if ya wanna see BaBaRatman.

I had no choice but to walk off the set—and I prompted Lisa to join me. We turned in our costumes and caught the next bus

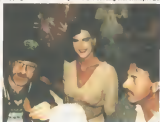
home. Felt kooky, but it wasn't a total bust, I kept a prop macrame purse, which has been preserved in my film archive. And I got to experience the next best thing to an authentic Doors concert. Yeah, let's try to set the night on fire.

You never forget your first time...

Okay, so my second time around was an Oliver Stone movie. So in which project did Julie Strain make her movie debut? It was 1990's *REPOSSESSED*, a farcical spin of *THE EXORCIST* with Leslie Nielsen and Linda Blair. I drew a \$100 salary. Helping me launch my career, Donna Spangler—friend, actress (*DINOSAUR VALLEY GIRL*), and *FF* centerfold (3-1)—invited me to tag along on location. I was stoked. Big trailers. Lots of food. Wardrobe people. People were working, scrambling everywhere. Everyone on a mission. Yeah, I was gonna like this business. I took a deep breath. Home, Sweet Home.

I had two scenes, and I felt cool. People with walkie-talkies were fetchin' and usherin' me around. There was a piece of adhesive tape—with my name scribbled on it!—stuck on a trailer door. Get down!!! Okay, my first scene was in an exercise class with Leslie. I was right beside him, hunched down on my hands and knees, performing pony kicks. My first scene ever,

L: An admiring Warren ("Muffy Feet") Beatty poses with Strain between takes of *BUZZY*. C: Selecting from their own project across the lot, Steven Spielberg and Dustin Hoffman see HOOKER as Strain. R: Ripping with RUDY's Danny Aiello and bonding with Sherrylin Fenn, but Fenn later strips Strain of her role





and it survived—completely intact—in the final edit that was released to the *BIG* screen. Take that, you hometown non-believers. How do ya like me now?

My second scene was in a shower; see, Leslie blissfully trots into the women's locker room. Steam stuff. Literally. Later that day, I seated myself at Leslie's lunch table. He had a whoopee cushion and knew how to use it; he just couldn't wait to share it with a new, unsuspecting victim. Four years later, I worked with him again on *NAKED GUN 33 1/3*, which—by that time—had tallied up as somewhere between my 55th and 66th film (I lost count!); believe it or not, Leslie was still dishing out the ole' whoopee cushion gag. I don't think he was doing it to mask his own genuine flatulence—but ya never know.

That reminds me, I have a really good "fart" joke for ya. How do ya tell when a lady has panty hose on? When she farts, her ankles swell. Get it?

Extra, Extra! Read All About It...

The saddlebuck should read "Warren Beatty is BUGSY and Julie Strain is an extra!"

Yup. Three glorious days on that 1991 release. Vintage costumes. Bad hairdos. White facial makeup. And rain!

I often worked as an extra so that I could get



NAKED GUN 33 1/3: Strain enjoyed a reunion with Leslie Nielsen, whom she supported in *REPOSSESSED*.

bumped up into more visible roles. Typical "extra" scenario: I'm grabbed from a crowd, cast impromptu as a waitress, tossed an apron and make a grand just for addressing an actor with "What can I get for you, sir?" Happens a lot. But not this time, pal. I got a whopping \$35 a day and little overtime...not to mention a meal penalty, here or there, if lunch detained me from hitting my mark. I still remember the rations: salad lasagna, rolls, chocolate cake and all the punk lemonade and coffee that you could guzzle down. But it was worth it. Yeah, I got to hang with the Big Boys.

It was the nightclub

continued on page 50

© The former extra has been elevated to Heavy Metal icon. B. Strain w/ Wendy Hamilton, Julie Smith "and two bookends" on the *DALLAS CONNECTION* set.





FROM DUSK TILL DAWN.
Berry as Santaluz
Pantamestam, a sultry,
bloodthirsty stripper:
"The character was
written for me by
Guillermo Yanes." —

SALMA HAYEK, VAMPIRE QUEEN

A JUICY STRIPPER GOES FOR THE JUGULAR; QUENTIN TARANTINO DRAWS A BLOOD BATH FOR THE LATINO STAR.

By MICHAEL BEELER

Blood and burlesque are an unlikely combination, but *Santiano Pandemonium*—the star attraction of a grindhouse called the Titty Twister—is the netherworld's Blaze Starr. Bumping and grinding FROM DUSK TILL DAWN, the stripper—embodied by Salma Hayek—transforms from voluptuous vixen to vomitous vampire queen. The horror comedy, written by Quentin Tarantino, reunites Hayek with her *DESPERADO* director, Robert Rodriguez.

"I have to say that FROM DUSK TILL DAWN was a lot of fun," beams Hayek. "[Rodriguez] made me do something that I hated, but I ended up thanking him. I had a phobia for snakes, I'd have an attack if I even saw one. He decided that this character I played should dance with a snake. And he knew I had the phobia."

"The character was written for me by Quentin [Tarantino] and [Rodriguez] said, 'Well, can you do it or not?' And I said, 'No!' And he said, 'Well, I'm the director and I want this character to dance with a snake! Can you do it or not?' That's a



Hayek and Antonio Banderas in *DESPERADO*. "I was nervous during our love scene, the only one I've done, not my favorite, but he was very understanding."

'thing' with me, don't tell me I can't do something! So I said, 'Yes, I can do it.' I used different techniques, and finally got rid of my phobia and I danced with a snake in the film. It was just such a great feeling because that was my one fear in life. It feels good to have gotten rid of it."

The young Latin actress developed an endurance for the daily applications of vampiric prosthetics. "I'm also kind of claustrophobic," admits Hayek. "I thought I wasn't going to be able to do

that either, especially when they made the mask. It was like scuba diving. When they create a mask, they put this white stuff all over your head and you can not hear. I thought I was going to die, but I took it pretty well."

"I hated the three hours of makeup. It wasn't my favorite part. But it was kind of cool to have the monster head. Although, it was disgusting when I had to eat with it on. The one thing that I could not stand was the contact lens because my eyes rejected them. It was

very, very difficult for me and I cried and screamed the whole time they were on. It was just very, very, very painful. I have very sensitive eyes."

Cheech Marin, formerly one half of the comic counterculture duo Cheech and Chong, was cast in supporting roles. "I really like Cheech a lot," grins Hayek. "We had a reading for [FROM DUSK TILL DAWN], and there were some characters missing. So Robert [Rodriguez] just told Cheech to do all the other characters, and he did every single one different. He did it so good that he ended up getting to play the other characters, too. That was funny."

Hayek and Marin had been formerly matched in Rodriguez' *DESPERADO* (1995); the stylish shoot-'em-up was touted as a sequel to *EL MARIACHI*, the director's ultra-low-budget (\$7,000) debut film. The fact that *DESPERADO* appears to be more of a remake than a sequel doesn't seem to bother Hayek: "I think I played a character that had a life of its own. I don't think I copied anybody else's work. I don't actually think there are a lot of similarities between my character [and the first one]. That's what I

worry about, you know, the character and the relationships that this character has with the other people. I think my character was pretty unique."

Now it was my understanding that Hayek, cast as Antonio Bandera's gun-toting accomplice, performed some of her own stunts for the movie. "Correction," she rebukes, "I did *all* of them. I could have said, 'No!' for some of them, but I just wanted to do them. It was actually a lot of fun. My favorite one is when I jumped from one building to the next building. I loved that. I made them take me back and forth about ten times. When they were taking me from one building to the next, I'd pretend that I was an angel or a ballerina. I felt like I was flying. I was actually jumping from one building to the other, but I had cables so I wouldn't fall."

"I eventually got hurt, really badly; nevertheless, I went back up the roof and kept doing it. You can't really see it [in the movie], but I was bleeding from my knee. I got hurt a lot. You always get hurt in action films. I'll tell you one of the things that was the most painful. In one scene, Antonio [Bandera] throws me off the bed and I hit the floor, while he's firing a gun, the hot shell casings were striking my bare legs. They really burned me very badly."

The Social Climates column of *The L.A. Times* speculated that Hayek's mismatched shoes—wearing one black stiletto and one red in her retreat from the bad guys—may prompt a fashionable trend in footwear. "That was Robert Rodriguez's idea," explains Hayek. "I thought it was funny and cute. I heard some people are doing it as a trademark and selling shoes like that in stores. That's funny. At the time we did it, I had no idea that that kind of a thing would catch on."

Hayek describes her *DESPERADO* co-star as "Great! I loved working with Antonio. We had such a

SALMA HAYEK

"I don't want to be a role model for Latinos because I might have to watch what I do very carefully. I'm strong willed, and always pick characters that are not insulting to anyone."



FROM *DESPERADO*: screenwriter Quentin Tarantino (left) plays a supporting role. EN's George Clooney (center) greets Hayek, the Titty Twister "vamp."

good time. We really had a lot of fun. And he's a great kisser, too. I was a little nervous during the love scene, but he was very gentle and he was very understanding that I was so nervous. He really tried to make my life easy. I'd never done a love scene before. That's the only love scene I've ever done. And, to be honest it's not my favorite scene."

In addition to working in two of Robert Rodriguez's theatrical films, Hayek was also cast in the director's *ROADRACERS*, a Showtime movie tailored for the cable network's *Rebel Highway* series. Their working relationship appears indelibly linked; Hayek even furnished a cameo appearance in Rodriguez's episode of *FOUR ROOMS*, a Miramax anthology. "Oh, Robert is the best," nods Hayek. "He's so relaxed. I've never heard him scream—and I've been in quite a few movies with him. He's just creative, and he's always surprising you with new ideas. He's also exciting and he always knows exactly what he wants."

"He gets to the set and he already knows exactly how many shots he needs, what shots he's going to do and how he's going to cover them. He always knows exactly what he's going to be doing that day, and he gets it done. It's very easy to work with somebody like that. He knows exactly what he wants from the actress. And, he knows how to ask for it."

Yeah, but a director—insistent on getting what he wants—can wear a bit thin on an actress who hopes to integrate her own spin on a character. Hayek, however, has learned to adapt to Rodriguez's rapid fire approach to filmmaking. "Sometimes he doesn't give you a lot of space or flexibility," she admits. "You'll ask, 'But what about if I do this or what about if I do that?' He listens to you, but he pretty much has in his mind what it is that he wants you to do. There's sometimes not a lot of space around it because he already knows how he's going to edit it. He's got the film in his head before

he starts it."

"The first time I worked with him I just thought to myself, 'I just got to do what he says.' But after you see what he does—with what you do!—then you have just got to love him. You know it's a matter of trust and I totally trust him. So I really like working with him. He's got a great sense of humor, and he's very kind to everybody. It's not like he goes and sits in his trailer all alone like everybody else. He eats with the crew. He's always treating everybody the same. It's like a bunch of friends doing a film."

Her bonding with Elizabeth Avellan—Rodriguez's wife and co-producer of *DESPERADO* and *FROM DUSK TILL DAWN*—has contributed to Hayek's kinship with the 27-year-old director. "Elizabeth is my best friend," notes Hayek. "I'm going to be the godmother to their kid [Rocket Valentino Rodriguez]. I spend all of my time with Elizabeth. It's funny because Robert, when he's not working, is very quiet. When he gets into something, he talks a lot and he's very animated; but, otherwise, he's really quiet. And he's in his own little world, and that's all that he does. He sits by the computer and works on a movie, or he'll write. He's always nice and kind, but he's not so social."

"Elizabeth and I are just the opposite. We talk on the phone, every day, for hours. He sometimes gets annoyed and says, 'What are you guys talking about? You just left her a minute ago!' I hang around in his house a lot, but he's always on the computer. When he gets off the computer, I leave because that's the time they spend together. He's a very close friend, a very dear friend, but I'm a lot closer to Elizabeth. I don't know if I should tell you? [giggles] I don't do anything if I don't call this woman first, work-wise or dating-wise. She's very, very smart."

Avellan was seven months pregnant with Rock-

et, the couple's first child, during the last month of filming *FROM DUSK TILL DAWN*. Though they had logistically planned the pregnancy and delivery date to comply with their busy schedule, Avellan was counselled by cast and crew to avoid prostration. Hayek was optimistic that she'd be personally attendant when the 7.3 pound child was born. "Oh that's a sad story," she recounts. "I was supposed to be the coach and I was working on this film, which was kind of far away, and I got there five minutes after he was born. I got there with champagne. But I was not there for the birth, so I was really bummed. But I'll be there for the next one..."

Hayek actually cut short her tenure in New York, filming *BREAKING UP*, so she could spend more time with the Rodriguez baby. The film, directed by Norman Greenwald, "has only two characters. It's a lot of work. It's a love story written by Michael Kristoffer, who won a Pulitzer Prize for *Shadow Box*. It's a great love story about two people who are madly in love with each other, but they can't live together and they can't live apart. I really love this film."

The Early Years

A student of International Relations and Drama in college, the 18-year-old Hayek was initially discovered by a television producer while performing in a Mexican stage production of *ALADDIN*. "I played Princess Jasmine," she said. "I was an unknown in this play, with some big names in Mexico. There was this very famous clown that was playing the genie. I had regular fans that would come to every show because they were my boyfriends. They were about nine years old. And they would scream, 'Jasmine, I love you!' and a couple of times I would get a couple of the kids on stage. They actually had bouncers



FROM DUSK TILL DAWN
director Robert Rodriguez also helmed Hayek in *DESPERADO* (above): "Robert's got a great sense of humor and he gets on with the crew. [OW-the-ah!], he's in his own world, writing on the computer. He's nice but not social."

SALMA HAYEK

"Some think if you come to Hollywood and do these kinds of movies, it's corruptive because [Latin America] is into making art films. It's like Hollywood is exploiting the industry."

because, every single show, they would try to get on stage and save me from the bad guy.

"I was a total unknown, but I was getting more attention from these kids than the names. So this producer wanted to bring his grandchildren to the play, and he saw this. And he went back and tried to talk to me and see who I was. He saw the line for autographs and so he gave me this small part in a TV show."

The minor role, in a TV series titled *NUEVO AMANECER*, earned Hayek the 1989 TV Novela Award for Best Newcomer. But the actress dreaded the formality of an awards ceremony. "I didn't want to get up there and say a speech," relates Hayek, who was born in Coahuila de Zaragoza. "I wanted somebody to go up there and get the award for me, and just bring it down. I was excited but, at the same time, kind of shy about it."

"It's different when you have a character and you're doing it. That's one thing. It's difficult when you have to get up there, in front of all these actors and industry people, and say something and you're like 19. I told my father, 'You go get it! And, he said, 'No, I can't do this for you, darling. You have to go do it.'"

Subsequently cast in the title role of *TERESA*, Hayek's performance in the dramatic Mexican prime time series garnered her another TV Novela Award and an *Heraldo* TV Award for Best Actress. The show, which made her an overnight star in Latin America, has been globally syndicated to more than 20 countries. "It was very, very fast," says Hayek. "It took a year and a half to become a star in Mexico."

About this same time, Hayek returned to the boards. Starring in the Teatro San Angel production of *BEDROOM FACE*, Hayek's celebrity turned the Alan Ayckbourn play into a blockbuster during its Mexico City engagement: "It was



OSPERADO Starring with Antonio Banderas, Hayek performed "all" of her own stunts. "You can't see it in the movie, but I was bleeding from my knee."

very different," she muses, regarding her balancing act between stage and television. "What I wanted to do, when I did that, was just to go back to the theater because I wanted to be a really good actress. I didn't want to become a personality. I wanted to keep growing as an actress. So I went back to theater and I picked a play that was an ensemble piece."

Not willing to rest on the laurels, Hayek decided to test the turbulent waters of Hollywood. Honing her ability to speak fluent English, she resigned from working for a year and a half to participate in L.A. acting workshops. "I love Shakespeare," says Hayek. "I love the sonnets. I love *Romeo and Juliet*. I love *The Taming of the Shrew*. There are some parts that I don't like about *The Taming of the Shrew*, but I have my own interpretation of them."

During this period, Hayek met director Alison Anders, who created a role for the ingenue in *MÍ VIDA LOCA*. "I worked very little

on that film. I had a very small part. Most of the time—the quality time—that I spent with Alison was during the audition process. I went back, for four months, auditioning for the lead. And I did almost everything in that script. And after four months they gave it to another girl, who wound up playing the hit girl in *DESPERADO*.

"Isn't that funny? They said, 'Well, you know, we think you're a very good actress and we'd love to have you in the movie. Anyway, do you want to play this little part so we can get you your first work permit?' At that time, I hadn't done anything because my English wasn't very good and I didn't have a SAG [Screen Actors Guild] card or work permit. So I didn't think it was bad."

Hayek returned to her roots as the star of *EL VUELO DEL AGUILA*, a Mexican miniseries which chronicled the life of dictator Porfirio Díaz. She was also cast in *MIDAQ ALLEY*, a feature film directed by Jorge Fons

and written by the 1988 Nobel Prize winner Naguib Mahfouz.

Back in the States, Hayek made an appearance in Joel Silver's *FAIR GAME*. "That was a small part, too," she explains. "It was totally different, and for some reason Joel really wanted me to do the part. I said, 'It's a small part. I'm not interested.' But he really wanted me to do it. It was funny. And, we finally said, 'We're going to salvage a working relationship together because maybe, later on, we'll work together again.' So I said, 'Okay, I'll do it but let me think about it a little bit.' Actually it turned into a comedy. It's kind of funny. And, I actually had a lot of fun doing it."

But she's less than enthusiastic about turning into an ethnic icon: "I don't like the idea of becoming a role model for Latinos because I might have to watch what I do very carefully. I just want to do what I do, and I just want to have fun with it and enjoy it; I don't want to worry about whether somebody else is going to think if it's something a role model should do—or not."

"I have a very strong will and I choose my films according to a different type of principle. I might be a little selfish, but I try to stay true to myself; you know, whatever I think is going to make me grow artistically...that's what I do. At least most of the time. Maybe, sometimes, I just think something seems like a lot of fun and I just want to do it. But I've always been careful of picking characters that are not insulting to anyone. I've always been like that."

Reflecting upon her professional experience, Hayek discloses the "big difference" between U.S. and Mexican film production: "To start off with, the budgets in Mexico are a lot less than you see here. But, on the other hand, Mexico has a smaller industry there so everything is a lot more intimate. We all know each other. We've

probably worked with each other a hundred times. It has more of a family feel to it." Partially crediting her success to America's "new breed" of filmmakers, Hayek does acknowledge that "Hollywood is opening up a little bit—and it will keep opening." Nevertheless, some of her compatriots interpret Tinseltown as a corporate colony of hucksters: "There are those who think if you come to Hollywood, and do these kinds of movies, it's a little bit corrupted because [Latin America] is into making art films. They think this is a little 'exploded.' Exploded, is that the right word?"

"It's like [Hollywood] is exploiting the industry. Exploiting, that's the word I meant. But, anyway, they're doing that with their formulas and advertising—it's not really about filmmaking. And, there are those who don't think that's what a film should be about, because it's totally a commercial target. They think that's what [Hollywood's] making out of film: an industry for money. And there's another part, with some other people, that think [Hollywood] is heaven and this is the best thing that could happen to anybody."

Anti-Hollywood sentiment notwithstanding, Hayek isn't defecting from English-speaking roles. Where else in the world, but the good ole' U.S.A., would an actress be afforded the opportunity to play a (literally) explosive stripper with an insatiable appetite for blood? Hayek smiles. "I was a TV star [in Mexico] and down there I had a TV show that had a 61 point rating. You know, 61 percent of the people watching TV were watching this show. And everybody watches TV in Mexico."

"So you couldn't go out without being recognized, with people coming up to you. Mexican TV causes you to become very familiar. They see you in their homes,

continued on page 60



"I had a snake phobia. The director of *FRANCE* DUST, T.L.A. DAWN knew I had the phobia, but I insisted my stripper character dance with a snake. Using different techniques, I got rid of my phobia. It's a great feeling 'cause that was my one fear in life."



ASIAN BEAUTY

**STAR OF FOX-TV'S SCI-FI
SERIES DEBATES RACISM,
CLIVE BARKER, BUGS, ETC.**

BY MICHAEL BEELER

She caught me off guard...

*"I can't believe I'm talking about this but I've been obsessed with death—for some reason—since I was a kid. I remember reading in the third grade this book, *Is There Life After Death?* And there was also this joke book about a hundred horrible ways to die. I mean I was positively obsessed with the notion of dying and the understanding of what it is to die.*

"Everything else in the world seems so logical. Here I'm existing and I've worked so hard for something—but to what end? I'm going to die. Everybody is going to die. Everything is futile in that sense. This interview is almost meaningless, in a sense, because it's going to be lost in time."

Less than five minutes after I parked my beat-up, red Nova near her Southern California home, Candace Camille Bender plunged into a discourse about mortality. Though she had recently been cast in a series on the Fox network, Bender wasn't winding-up for the big pitch. On the contrary, next thing I knew, she linked her semi-

nar about human transience and anonymity with *Ozymandias*, a poem by Percy Bysshe Shelley. It crossed my mind that Bender isn't locked into the generic breed of Hollywood ingenues who indulge in chats about their silicone surgery and think that Dylan Thomas is a long-haired folk singer. Far from it.

First, a flashback: as a student of Texas' Austin College, Bender earned a Bachelor's degree in Philosophy of Religion. She then went on to develop her Masters of Sociology at Arlington's University of Texas. But something circumvented her academic goals: "I just kind of realized that I didn't know what I was doing out there, and I felt like I was just wasting my life. Although I was still interested in education, it was just that I became more interested in an acting career."

Along the way, Bender came to grips with her Asian lineage: "I seem to run into people who feel like they have to ask me where I'm from! I tell them, 'I'm from Fort Worth.' And, they say, 'No! C'mon, where are you from?' And, I'd reply, 'What



do you mean?' And they'd say, 'Well, you speak with no accent!' And I'd respond, 'Of course I don't.' And, they'd say something like, 'Gosh your English is so good. Did your father marry your mother in Japan and bring her over?'

'Oh, I'm so sick of all that. It's just ignorance on their behalf. But it makes me very angry because I'm just as American, I'm fifth generation, as everybody else. It's just that, ethnically, I look different so a lot of people start making assumptions right off the bat—especially in this culture. A lot of times, men have an assumption about Asian women; that we're pieces of jade, or more subservient, or this, that and the other. And it really infuriates me.'

'It's like this one guy I'm sort of seeing right now. He told me, 'Oh yeah, all I've ever dated are other Asian women and— da, da, da.' 'Why is that an issue? Why did you even mention that?' I was surprised. 'Why are you even saying that?' I don't even think about that. You know I see from here out (points to her eyes). I don't wake up every morning and say, 'Oh my gosh! I'm Asian. I'm a minority in

Below: "I debuted in *DOG EAT DOG*, as the wisecracking chef. I spent a week in Oregon shooting it."



this culture and I came from some place else."

Our conversation traversed into all sorts of sundry subjects, emotional luggage tagged to women, Clara Bow (particularly 17, her 1927 movie), Jayne Mansfield and Bender's judgement call that I looked a little bit like Allen Ginsberg. We also discussed the ol' adage, "You can never have a great house, a great job and a great lover all at the same time." You had to be there. Eventually, we did return to the fruition of Bender's career.

"My first SAG job was with American Airlines. I got sent up to New York for it. I had such a wonderful time acting that I saw it as a creative outlet. But I have no delusions of grandeur. I'm very happy just to work and make the work better."

An application of grease paint, and a hand picked "flea market" wardrobe, nurtured the embryonic stage of Bender's career. "I was a clown for five years. I was doing parties, company events, promotions and grand openings. I subcontracted myself through agencies and I actually made a living doing it."

Bender admits that fear of failure has prompted an obsessive adherence to an arduous work schedule. Parroting my next question, she grins, "Where do I hang out?"

In my room...in my bed, with my night light on, religiously moisturizing my face. That's it! Me and my lip balm, we're best friends. I have an intimate relationship with my moisturizer. That's about all I do. I get about four or five hours of sleep a night."

Though only recently an L.A. resident, Bender's tenacity has landed her a myriad of film roles. "I debuted in a movie called *DOG EAT DOG*," she explains. "It's about climbing the corporate ladder to success. I played the wisecracking chef. I spent a week in Oregon doing it. They said the reason I got it was because I just nailed the audition. Sometimes you nail it, sometimes you don't. I can't explain it."

But admission on the set, and even a heralded director, doesn't guarantee a scene's survival. "I got cut out of *RENAISSANCE MAN*," laments Bender. "It was directed by Penny Marshall, and I had a scene with Danny DeVito where I was a demented clown. There was this whole birthday party scene with the daughter, who was really little. But then they changed the daughter to an older woman. So the whole scene was cut, and it was really upsetting. That was like my welcome to Hollywood. You tell the whole world that



B' Bender's *SMOOTH OPERATOR* schmoozes Doug Jeffrey. "If you lose an audition, just try again! Some actors peep out and work in coffee shops."



you're in this movie and then—BOOM!—you're not there. So I've learned I don't count on anything because I've had so many things that have fallen through."

Bender's resume includes a couple of videos with some very cool, leading-edge rock bands, in fact, one of her performances was highlighted on a recent BEAVIS AND BUTT-HEAD episode. "I got involved with one music video, it was a group called Liquid Velvet, while in Texas," relates Bender. "It was on 120 MINUTES, this MTV alternative video thing I also did a Catherine Wheel one called 'Going Down.' I played a stewardess. Actually, that one was interesting because it was done by Mark Pellington, an award-winning director who was flown in from New York. He's the one who directed all the 'Got Milk' commercials. And, it was just wonderful to work with him. He would say, 'Do what you want to do Candace, right here. If I like something, I'll stop you.' It's so great because he also directed Pearl Jam's 'Jeremy' video and some Rolling Stones videos and all that."

A self-proclaimed Clive Barker fan, Bender admits to her primordial fascination with the genre's more visceral manifestations. "Violence taps into something in me from a voyeur point of view I can't understand it. It makes me feel strange. There's this German movie called THE TIN DRUM. I saw it in college. It's an extremely violent movie, anything violent that you can think of was in there: suicide, rape, murder, whatever. And it taps into something in me that I haven't explored yet, which fascinates me. But, on the whole, 90 percent of me that lives out in the world today hates violence. It's only that little infinitesimal piece of me, that's hidden under all the covers, that is fascinated."

"I loved the first HELLRAISER and I loved Part II. It's like cartoons. Although

CANDACE CAMILLE BENDER

"Ethnically, I look different so a lot of people in this culture start making assumptions. Lots of men have an assumption about Asian women; that we're pieces of jade or subservient."



It's that whacky, multi-racial MASKED RIDER family: Jody Ashton J. Moore II, David Strom, Perbus T.J. Roberts, Candace Bender and Rheaannon Stover

some cartoons are very violent, you understand that it's humorous. That's what the Roadrunner and Wiley Coyote do. I mean they constantly kill each other, but so what? It's funny. With Clive Barker, it's like you go in with your friends and you laugh... 'Oh my gosh, that's so gross!' And, you get (ex-hales a sharp gasp)—scared! And you get that rush, and it's all in good fun."

A veteran roller coaster passenger, Bender would "love" to sample bungee jumping, but her Fox contract precludes a demonstration of such personal risk. "Fox doesn't let any of their actors ride motorcycles, or do anything that is dangerous," notes Bender. "It's like you can't even leave town without letting them know I was actually yelled at—twice!—for getting a sun tan, because they have to change all of my make-up in order to maintain continuity."

"I'm not allowed to get my hair cut. The only way I

can cut my hair is if they cut it in between clusters, so that they maintain the continuity. They make sure that my eyebrows don't go astray, and they have to watch that I don't pluck them too thin or let them change their shape or anything like that. And my nail polish is 'vamp' from PULP FICTION; you know, the color on my toes. They thought it was entirely too dark and they wouldn't let me wear that. I had a fake tattoo on and they made me get rid of that. They're so picky. So if I ever went bungee jumping—oh my gosh!—they'd have a cow!"

Cast as Barbara Stewart on Fox's MASKED RIDER, Bender portrays a working mother with three adopted children. "My character is somewhere between 35 to 40, at least ten years older than I am. They do a lot of makeup and stuff on me because I'm so young. My agent said, 'The character was originally Caucasian, but now they're looking for a

Caucasian Hispanic or an Asian American. So, go in 'I wore a short wig to the audition, and I looked really prim and proper. I gave a so-so reading and left and forgot about it. And then I got the part. I think that they wanted an innocent looking person to play the mom."

Interesting. It wasn't until three hours after exchanging introductions that we finally broached Bender's TV vehicle. And she restrained herself from pontificating about the show's wholesomeness and/or nobility. Her network has been promoting MASKED RIDER as FOX-TV's first multi-racial family: Asian wife, Caucasian husband, African-American son and Caucasian daughter.

Bender, however, disclaimed the show's more profitable hook: it seems the third child in her TV family is an intergalactic prince who, determined to relocate to Earth, bailed-out on his own planet. It's not too far removed from THE MIGHTY MORPHIN POWER RANGERS: sinister bad guys, kung-fu, Japanese-style technology generating goofy-looking monsters.

Comparing the show's premise to scenes in EXPLORERS and SPLASH, Bender notes humor is inherently drawn from the alien acclimating himself to an earthly environment. She's especially tickled with one scene where the teenage martian has a first time encounter with a juice box container.

Bender developed a bond with the supporting cast—specifically, the various insects, reptiles and rodents required to perform walk-ons. "They had a 'bug wrangler' on the set one day. You know, a guy who brings bugs on to the set of a show. He's done movies like ARACHNOPHOBIA, DRACULA and INTERVIEW WITH THE VAMPIRE. So, anyway, there was a scene where I had to be covered with bugs. I really like insects. They were

continued on page 66

ROGER CORMAN

continued from page 46

be low-budget pictures as such. I'm not entirely positive it will be home video as such. I think digital compact discs will come out, which may still be home video in a different format. Eventually, there will be Pay-Per-View, the 500 channel universe—I doubt it will be 500 channels (laughs), but there will be a couple hundred channels. I'm not saying that CD-ROM won't be a market, I'm just saying that it won't be the market. It will be an additional market. People making low-budget motion pictures will still have their greatest income from these low-budget motion pictures, but they will have an additional market from CD-ROM production.

What about the big budget involved in the production of CD-ROMs? One high-profile game is rumored to have cost \$4 million.

I think that, at first, it will be a hindrance but the costs will then reverse, and come down again, as the equipment becomes better and cheaper.

JULIE STRAIN

continued from page 46

scene set in Carlo's, extras revelling behind 50 tables, a big dance floor and an even bigger band. Warren, in character as underworld mogul "Bugsy" Siegel, was dancing with Bebe Neuwirth. His real girlfriend at the time was Stephanie Seymour, and the supermodel visited that set; but Warren somehow got his co-star, Annette Bening, pregnant during production. He was a busy guy. During breaks, Warren would single out my table, saunter over to my spot and proceed to sing and dance for me. I called him "Happy Feet!" I just happened to have my Polaroid camera, and voila! Look at page 48 again for the photo finish.

HOOK was being shot in the sound stage directly opposite our location. During one of that film's breaks, they visited our set and—dancing! Warren's trademark coquetry—they just happened to relax at my table. Who's "Happy?" Steven Spielberg and Dustin



Is Robert Rodriguez's *DESPERADO* a remake of, or a sequel to, his \$7,000 film, *ELINABACHO*? Salma Hayek insists her character "had a life of its own."

Hoffman, respectively the director and star of *HOOK*. I had one more shot left in my camera and—YEAH!, another page 48 exclusive. Hey, I would have worked for free that day.

So lunch time came around, we, the extras, chowed and huddled outside in the rain to smoke. It rained the whole time I worked on that picture. When we returned to the set, after lunch, the hair guy—while touching me up at the table—fired off a volley of questions: "How was lunch? Where did you eat?" When I replied that yours

truly dined in the rain with everyone else, he retorted that the crew had "placed bats that you straddled over to Warren's trailer for lunch...and got slapped a Beauty sandwich." NOT! No wonder I was the only one getting a hair check-up. The guy was chuckle: to see if my locks got all knotted-up in the back. I got the biggest kick out of all that fuss for nothing! Korda says a lot about Warren's reputation on the set, though...doesn't?

Hollywood is all it's cracked up to be. Anyway, until next time, that's a wrap.

SALMA HAYEK

continued from page 46

every day, so they think that you're part of their family. If they see you on the street, they approach you. That doesn't happen so much in the films I do here, because I'm not as popular here as I was there. It's different for me. I'm somewhere else in my life right now. I could have stayed with that for the rest of my life...but I like doing what I'm doing now."

ASIAN BEAUTY

continued from page 46

using these Madagascar hissing roaches that are gigantic. So they covered me with these huge, slow moving beetles and I had so much fun. And he had reptiles, too, and I learned so much."

She recounts one of the director's stories about a mob of rats that were dispersed on the set, apparently, not all of them were caught and caged at the end of the day. Bender flashes an absolutely euphoric demeanor as she concludes the story with, "the tamed rodents kept showing up on the set for days later. [Pauses] I love coming to a job where you get to play with rats and insects. You know what I mean? I'm so glad that I work at a job where I get to do stuff and be places. You go to an audition and, two days later, you're some place that you don't even know it's great when they tell me, 'Okay, we're putting you on the flight tomorrow for da, da, da, da.' I love it. I'm so excited by that. I just throw some stuff in a bag and I'm off."

Conclusion

We continue to talk, for at least another 30 minutes, before I finally slipped my shoes back on and bid adieu to Candace Camille Bender. Wish I could share more stories with you, but a 4-page profile tends to construct a really consummate profile. Suffice to say, Bender furnished yours truly with one of my most repulsive—indeed, beguiling—interviews to date. And it's kind of funny because—as I was walking to my car, and hoping the old gal would start—I remember having a very strong hankering for a cigarette.



Peeling in her backyard, Lindsay Gulgley models for moonlighting photographer Lori Luse. Gulgley is shopping her talk show to cable outlets.

FATALE ATTRACTIONS

entireties from page 6

lone and May '94 Playmate. Shame Marks: Our locations include Beverly Hills, Las Vegas and Dallas.

Finally, A-Pix Entertainment has scheduled a March 12th debut for **DARK SECRETS**, a kinky thriller starring Strain and Marquis Paré as practitioners of S.M. "We've developed an exciting new POP device to capture consumer attention," relates company executive Steven J. Delidile. "Every cassette will come with a studded leatherette harness to fasten onto the box. Individual retailers can decide whether to strap it on or take it off. The film will be released with two different video sleeves, both versions have eye-catching artwork, with one sleeve tailored for stores that require more discreet graphics." Strain shoots **DARK SECRETS II** in January.

● Alyssa Milano ditched her wholesome image, perpetuated on reruns of **WHO'S THE BOSS?**, when she yielded to nudity and a lesbian union in **EMBRACE OF THE VAMPIRE** (FF 3-4). Playing the title role in **POISON IVY 2**, Lily, Milano is further distancing herself from the "girl-next-door" persona. Cast as "a beautiful art student" in the sequel, she's "drawn into a dangerous world of obsession and desire after discovering an old diary that contains her's deepest and darkest secrets [Drew Barrymore portrayed Ivy, a lethal Lolita, in the original 1992 release]. After reading this personal manuscript, Lily decides to become exactly like Lily at any cost." It's likely that the film is equally raucous as **EMBRACE**. Scheduled to debut on January 18th, New Line Cinema is releasing "both, rated and unrated versions of the erotic thriller." □

FE-MAIL

continued from page 5

movements, "consciousness" offers you a spiral descent into madness, courtesy of friends and family, experiencing a loss of consciousness delivers you to "3 alternate realities where those, whom you meet, fall victim to your malicious intent or make you the object of their murderous designs."

Babes. **THE DARK EYE** was chilly, even visceral enough to leave yours truly—the Dark One, la femme noir De Ville—with more shakes 'n shivers than a cheap bus ride to Atlantic City. *Inescape*—a trash, new company formed through the partnership of Home Box Office, the Warner Music Group and Nash New Media—will soon debut a couple of equally smart genre games, watch for *The Resident's Bad Day* on the Midway and *Adventures of the Smart Patrol*. Bye!

● You're invited to an intimate encounter with Tammy Parks (**ATTACK OF THE 60 FOOT CENTERFOLD, VIRTUAL DESIRE**) and "erotic thriller diva" Lisa Cornshaw (FF 3-2) in *Electra-Media's SURF'N' SAM*. Parks, cast earlier this year in a raucy, interactive CD romp called **HOLLYWOOD BODY DOUBLE**, notes, "I know you draw a line in *Peeples Fatalities* on X-rated stuff, and *SURF'N' SAM* is sexy but soft. Lisa and I drink champagne, sit by a pretty pool, act silly and pour sunken lotion over each other. This is an interactive game, so—naturally!—a Peeping Tom surfaces on screen. He melts into this ice cube, which Lisa picks up and uses to 'chill' her overheated body. The peeper also turns into a computer and suntan oil. Gives a whole new meaning to 'keep in touch,' huh?"

VIDEOS

● FF staffer Dan Scappone was eager to purchase a laser copy of a certain cult classic—but the cupboard was bare! Elite Entertainment, laser discs specialists, have a hit. Their first pressing of **RE-ANIMATOR**—the Deluxe version—was sold out three weeks before its scheduled debut. Several edits of the film have seen the light of a projector—the unrated version, the truncated TV cut, and the R-rated release that found a home on video. Additional subtitles and scenes, "covering" for excised sex 'n' violence, were shot to peddle the TV version.

Elite's laser is the original, uncut presentation of **RE-ANIMATOR**, but with a special addendum, after the final credit crawl, there's a 20-minute compilation of those alternate scenes and subtitles (e.g. made-for-TV footage that expanded on the impact of Dr. Hill's hypnotism). Collectors will cherish the restoration of a sequence that was dropped from the unrated version: Dr. Hill (David Geis) dreams he's experimenting on nude, cadaverous "guinea pig" Megan Halsey (Bernie Crampton). Hill injects the beautiful blonde with the phosphorescent "neuro-

bon fluid". Ms. Halsey's unclad corpse, sensuously stirring to life on the gurney, is rejuvenated in an impassioned burst of carnality. Naturally, this scene—extrapolating Hill's compulsive (albeit fetishistic) lust for Megan—telegraphs the film's concluding ("giving head") sequence. Elite is preparing a second pressing of the **RE-ANIMATOR**'s Deluxe version, write P.O. Box 632, Rockaway, New Jersey—07866.

BOOKS, MAGAZINES

● Ted A. Bohus and Harriet Hawley, respectively the producer/director and associate producer of **VAMPIRE VIXENS FROM VENUS** (FF 4-2), have debuted **SFFX** (Special Effects Magazine). The premiere issue probes the careers of stop motion wizards Ray Harryhausen, and Jim Denforth (on the KING KONG remake). Our favorite article is "Sci-Fi Props: Where Are They Now?" chronicling the off-screen lives of Robby the Robot, Gort, the Blob, and the Time Machine. For femme fans there's director/producer Fred Olen Ray recounting his pre-adolescent infatuation with Shirley Kiplinski, a beauty stunner who played **THE ASTOUNDING BHEMSTER** (original title of this 1997 release was **THE NAKED INVADER**). Finally, Michelle Bauer offers further reflection on her career: her favorite film (**NIGHTMARE SISTERS**), least favorites (**NAKED INSTINCT**, **BAD GIRLS**), etc. Send \$5.95 to SFFX, c/o Bohus/Hawley, 70 West Columbia Ave., Palisades Park, NJ-07650.

● On baseball, kiddies: Veneta here. Big Entertainment, a Tokyo company, has linked up with Hollywood's boy wonder, Quentin Tarantino. The result? A graphic 48-page novel, adapted from Tarantino's **FROM DUSK TILL DAWN** screenplay. For further details on the film, which Tarantino describes as "a head banging, throat-slashing, heart-driving-into-jugular horror film," see this issue's interview with Susan Haysk.

TRADING CARDS

● One more thing, babes: DuoCards, courtesy of the Turner Broadcasting System, is issuing a licensed set of **GONE WITH THE WIND** trading cards. It's an absolute gas, my dear! Printed in full-color, and preserved in a glass coating, the 90-card series is photo-illustrated

with art behind-the-scenes renderings. Thomas Dwyer, president of DuoCards, proclaims, "The sheer quality of the film—from its storyline to its acting, from the grand scenery to the superb production—is sure to shine through the card series."

Finally, collectors are advised to check out both **ATTACK OF THE 60 FOOT CENTERFOLD** trading card sets (page 63). Lasting images has effectively reproduced, in blazing color, the film's sexiest scenes, cast members J.J. North, Raelyn Saelman and Tammy Parks also struck dreamy, personalized poses that precludes the sale of this limited edition to minors. And be sure to check out the fan clubs for both North and Parks (page 4). □

The Desired Dead, actress/producer (FROM HOTEL), is one of the *Widespread GUARDIAN's* CD-singles.



Fatale Collections

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 Pinney artist Clyde Caldwell captured the horrific side of *Breathless* in this full-color limited edition art print. "Armed and Dangerous" is constructed from the artist's original art painting and is limited to only 1,000 copies. Each 11" x 17" print is individually signed and numbered by Caldwell and co-signed by Breckin Meyer. **\$26.00**



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 Small card sheet. Only 120 numbered and signed sheets by J.J. North available. Sheet measures 7" wide by 37" across. Trips for sale. Adults only. Contains nudity. **\$19.00** plus **\$5.00** s&h



Vampire Vamps on Video
 With a sleek Drive your VHS easy to use. \$19.95 plus \$3.95 for the shipping and handling and we'll include a full-color 17x11 poster of the film, personally autographed by stars J.J. North and Theresa Lynn (Deluxe). Please note that posters will be shipped folded with video. If you would like your poster shipped unfolded, separately in a sturdy mailing tube, please include \$5.00 extra for poster shipping and handling. You can read all about the making of the film in PP Vol 4. No 2 pass set back cover! But don't take our word for it. Get a copy at your local video store before it you decide to sell it to your collector. Order now while supplies last! **Free 2x11 Poster Autographed by J.J. North and Theresa Lynn with Each Video Order!**



The Bare Facts 1966 Edition
 If you're a fan of the actor or actress, this is a must-have item. It's a collection of video tapes that you will probably find it hard to find in any other place. Each movie scene is complete with a brief description of what is shown and a rating on how "good" the scene is. A unique reference guide to PG and R rated movies. **\$59.95**



Va Va Voom!
 At last! Beautiful stories of this most colorful, sexy and provocative woman of the Pinzville Pinz are spectacularly told. These tantalizing, inspiring beauty and topography helped fuel the imagination of generations of adult-eyed actresses. Now with the help of in-depth interviews and more than 250 photos, the truth is revealed. **\$17.95**



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 The sexiest Erogen pinz were like the girl next door whose charms are innocently revealed in the feeling instant when she is caught unaware in what might be an embarrassing situation. In this 30-card set, Erogen Pinz (2014-1980) (that the group resembles to be greatest height). Produced by 21st Century Pictures. **\$14.95**



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 Twenty-four full-color trading cards feature your favorite 7 movie actresses in sexy center fold! **\$14.95**—Deluxe Edition. Twenty-four full-color trading cards contain scenes of Discipline, Whipping and more. Each set comes with an order card to buy a personalized 8 1/2" color photo of your favorite temptress. Adults only. **\$25.00**



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 We are once again proud to offer this gorgeous 16" x 16" full-color glamour poster of British Screenstar Pinz by world-renowned photographer Alan Tanen. Each poster comes personally autographed by British Screenstar and is housed in a sturdy cardboard box to arrive in mint condition. **\$12.00**



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 The Movie & Pinz Guide to Celebrity Movie Scenes to James Bond is a fresh, vibrant book as the reviews of all beauty and sex scenes mentioned in the Hollywood's most celebrated adult movies, including the Ron Reagan, Annette Bening, Jacqueline Bisset, and many more. Contains loads of provocative photos. **\$17.95**



Julie Strain—It's Only An Act
 Julie Strain: 1980 Penthouse Pinz of the Year and reigning B Movie Queen. It's actually what's behind in her new book. Hollywood's best photographers tell us the Amazon beauty in over 80 pages of photos. Then get personal. Available ungraded for **\$29.95** or autographed for **\$39.95**. Must be 18 to order.



The X-Rated Videotape Guide
 Vol 1
 By Patricia Riley and Promethea. Vol 1 includes movie summaries of adult films released up to 1995. \$69.95. Also available. Vol 2 covering through 1995. **\$19.95**. Vol 3 covering through 1997. **\$19.95**. Vol 4 covering 1997-1999. **\$19.95**



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